

ECHOES

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Dianne Reeves

Vanesse Bell-Armstrong

Clarence Carter exclusive!

THE BEST AND
THE WORST FROM

Keith Sweat
Paul Johnson
Miki Howard
Meli'sa Morgan
Maxi Priest
Winsome
Julie Roberts

AUGUSTUS PABLO

I M A G I N A T I O N
INSTINCTUAL

THE NEW 7" AND EXTENDED 12" SINGLE
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MIXED BY MIX-MASTER PHIL HARDING FOR PWL

OUT NOW



PT 41968
PB 41967



DJ JAZZY JEFF & THE FRESH PRINCE



Browne, Ayers, Carne and Smith for Hammersmith Jazz Show

IN A virtual re-run of the original New York Jazz Explosion that first arrived in the UK some three years ago, Roy Ayers, Tom Browne, Jean Carne and Lonnie Liston Smith are appearing at the Hammersmith Odeon on February 27 and 28.

You can see the fearsome foursome for £9.50, £8.50 and £7.50. Tickets are now on sale at the box office.

TRO-JAMMING

LONDON'S favourite Ska/R&B/Irish band the Trojans are going to be jerking the New Year in at Gaz's Rocking Blues New Year party on December 31 from 9.30pm to 3.30am.

As usual, the venue is Gossips, 69 Dean Street, London W1, and admission is £5.00, £4.00 for members, or everyone £3.00 before 11pm.

TV TIME

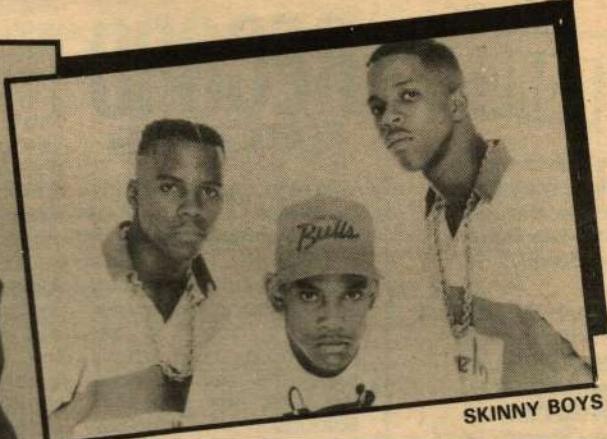
'SASS AND Brass' is the name of a jam session to be

shown on Channel 4 at 11pm on New Year's day.

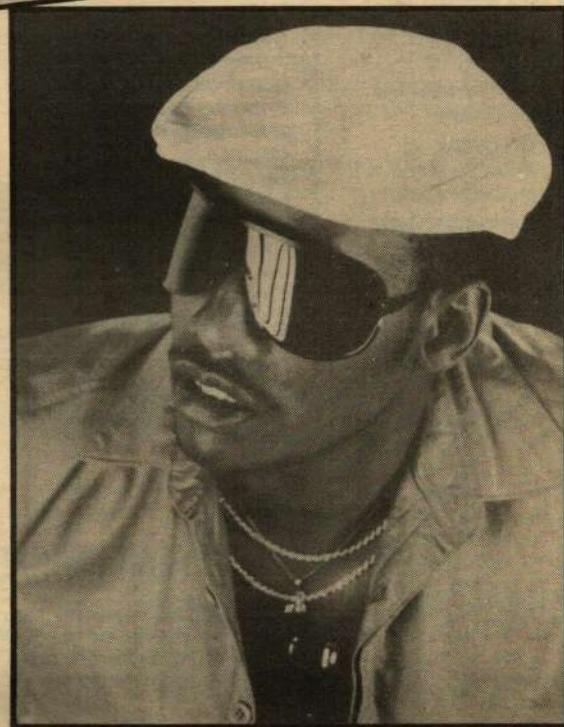
Recorded at the Storyville Jazz Hall in New Orleans, it features miss skinny hips Sarah Vaughan, Dizzy Gillespie, Don Cherry, Herbert Hancock, Maynard

ALBANY NEW YEAR

THE NEW Year celebrations at the Albany Empire, Douglas Way, London SE8 take the form of Taxi Pata Pata, Skint Video and guests to be announced



SKINNY BOYS



KOOL MOE DEE

Jive hip-hop acts in package deal

HIP HOP acts exclusive to Jive Records will be touring the UK in February and March.

The line-up will include JAZZY JEFF and THE FRESH PRINCE, the fearsome WHODINI, KOOL MOE DEE, THE SKINNY BOYS and WEE PAPA GIRL RAPPERS.

This gruesome line-up will play the Brixton Academy on February 13, and further dates, including regional ones will be announced as soon as possible.

Tickets are available from the Academy box office, and the concerts are promoted by Camouflage.

DINGWALLS

DINGWALLS DATES for your diary for January include Lee Perry on Wednesday 6, Yargo (9); Vaughn Hawthorne with Gilles Peterson (13); and Chyna (23). On Sunday, January 3, Jean Toussaint and Gilles Peterson provide a 'Jazz Brunch' from midday to 4pm.



A NEW YEAR REGGAE AND SOUL SPLASH at the SLOUGH COMMUNITY CENTRE, FARNHAM ROAD, SLOUGH, BUCKS on January 2, with chart-topper JOHN McCLEAN, SANDRA CROSS, PETER HUNNIGALE, BERIS BASSA, KOFI, DIXIE PEACH, MR PALMER, JAGGER HENRY and FREDDIE STAR. Music comes from hip-hop maestro CHRIS NAT, NOEL CALLENDAR, LLOYD CRUCIAL and man call SIR LLOYD. Sound is ONE LOVE from

Ladbrooke. Ticket in advance £5.00 or £6.50 on the door.

REVIVAL DANCE for New Year's Eve on December 31 from 10pm-4am with GRAFFICS INTERNATIONAL, JOSHUA HI-FI, OWEN GROOVES and JAMES BROWN playing revival sounds and '87s best. It happens at LA PRISON, 79 HIGH STREET, STOKE NEWINGTON N16. Tickets £5.00, or £6.00 on the door, with one free drink ...

**TIRED OF GETTING PUSHED AROUND C/W MAKE IT FUNKY
ON 7" AND UNTOUCHABLE 12" FROM
2 MEN -
A DRUM MACHINE AND A TRUMPET**

"THEY RARELY COME ANY GROOVIER THAN THIS" LON(X) 141



SOUL NEWS

ECHOES

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RECORD SHORTS

• Walter Beasley is a professor of music at Berkley School of Music in California. He's also recorded a hot club cut, 'I'm So Happy' for Polydor and it's about to be released by them. What's more, the man co-wrote the tune with one Thor Baldursson (who changes back into a Viking if his guitar leaves his hand for more than 60 seconds), allowed Lionel Job to produce it. Nice man.

• Gregory Isaacs' latest album is on Kingdom Records and includes his two hits, 'Night Nurse' and 'Out Deh'. Ah, but what you don't know is that it's the second live set to come from Greg's last British performances that we're discussing here.

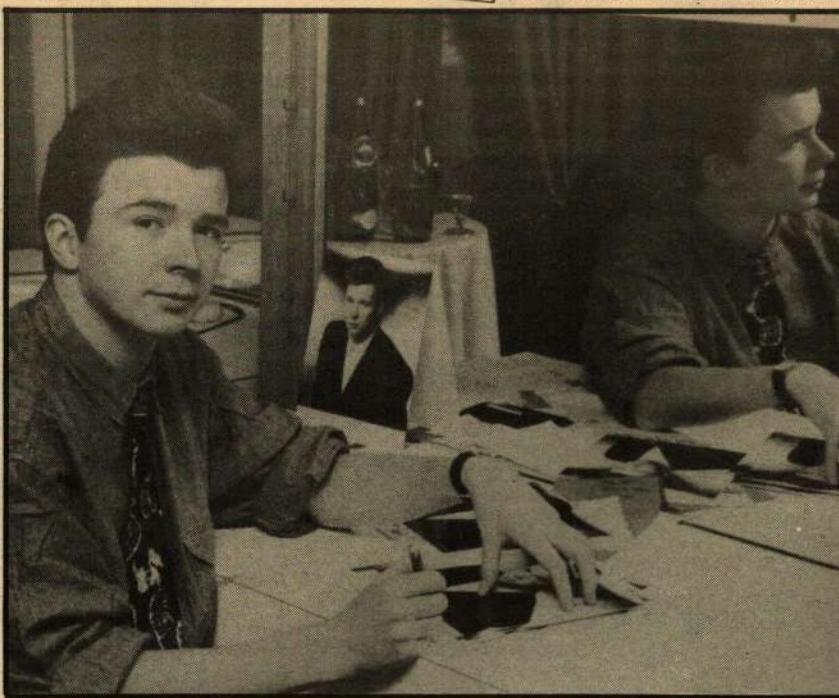
AND it's been remixed by Martin Peters, noted for his late arrivals at the

near post during the early part of the Seventies. Album title is 'Encore'.

• Sweet Tee's 'It's Like That Y'all/I Got Da Feelin'' has been pounced upon by Cooltempo and is to be released on our side of the pond forthwith. Both tracks were written by T. Jackson-Finger Prints and produced by Hurby Luv Bug and Steeve-O 'The Boy Wonder'. A sillier bunch of names I've ne'er come across.

• Jermaine Stewart, who didn't want to take his clothes off and is consequently a very smelly individual indeed, has a new single out now-ish called 'Say It Again'. Apparently it's on the Siren/10 Record label, which sounds pretty odd really, don't?

Producers were Jerry Knight and Aaron Zigman. Composers of the tune were Walter 'Bunny' Sigler and Carol Davis, which means it's gotta be good. Flip is a Jermaine song, 'You Promise'.



RICK ASTLEY NOT IN SEX SHOCK HORROR!

OOOH, INNEE luvly. Innee. Eee looks the spit of his father, dunnee. The very spit of his old dad when he was his age. If only 'is dad was still 'ere to see 'is success; woth with Natterlee doin' so well agen and now 'is yungist, sweet little Rick.

Aww, an ee's got 'is very own fan club now, inee. Just like 'is daddy. So yew can rite to the offishall Rick Astley Fan Club and get signed fotos and badges, and a newsletter, an' a membership card that yer nevver needed before so why shud yer need one now?

It costs just £6.50, ahhh, and cheques are made payable to The Rick Astley Fan Club. The address is PO Box 50, South West DO, Manchester M15 4GY. And don't forget to tell him that yer think his dad did the song much better . . .

2 Band 2 even contemplate

THE SOVIET news agency TASS, has at last issued pictures of the protective wear used by its intrepid nuclear investigators following Chernobyl.

The special squad, known as 2 Bad 2 Mention (believed in western intelligence circles to mean 'Keep your mouth shut about this guys or you're off to Siberia for a 37-year lunchbreak') have been told to 'Do It' and get it done properly.

However, reports are coming in that the protective clothing has not been effective in recent trials in America. Soviet leader Mr GorblimeyCHOV has complained that in recent use in Washington the suits didn't protect him from an unexpected breakout of the lethal radioactive chemical Grecian 2000 which Ronald Reagan accidentally splashed onto Mr Gorblimedown-CHOV. Mr Gorbloppers is now being treated for an unsightly, but non-malignant, red blob on his head. Ronald Reagan is being treated with an anti-rust treatment.



MUSICWORKS JAN/FEB

MUSICWORKS, BASED at 137 Stockwell Road, London, SW9, are providing workshops and classes for January and February '88 in the following subjects:

Piano, gospel choir, do kids' stuff too, ring percussion, mixed 737 6103 or 737 6170.



DECEMBER 30 (Wednesday)

Don Rendell Quartet, London, Bass Clef
Inside Out, Manchester, Band On The Wall

DECEMBER 31 (Thursday)

After Tonite, London, Dingwalls
Cayenne, London, Bass Clef
Gags, Manchester, Band On The Wall
Trojans, London, Dean Street, Gossips
Taxi Pata Pata, Skint Video, London, Deptford, Albany Empire
Julian Bahula's Electric Dream, London, Haringey Community & Trade Union Centre

JANUARY 2 (Saturday)

Juice On The Loose, London, Town & Country Club
Jive Alive, Manchester, Band On The Wall
Dudu Pukwana's Zila, London, Liverpool Road, Pied Bull
Sons Of Africa, London, Bass Clef

JANUARY 1 (Friday)

Masquerade, London, Bass Clef

JANUARY 3 (Sunday)

Dick Heckstall Smith, Julian Bahula's Electric Dream, London, Oxford Street, 100 Club

JANUARY 5 (Tuesday)

Noel McCalla's Contact, London, Bass Clef

JANUARY 6 (Wednesday)

Lee Scratch Perry, London, Dingwalls
Mario Castronari's Roadside Picnic, Mark Dunlon Trio, London, Bass Clef

BLACK HEROES IN THE HALL OF FAME



on TRECO RECORDS

DALEY

feat: AFRICAN PEARL

BLACK WOMAN PRAISE

(12" — TRE 005)

PLUS . . . Out next week
the brand new PAPA LEVI single
RAM JAM CAPITALISM/YOU LOVE SES (TRE 004)

AND THE HIT ALBUM —

TROUBLE IN AFRICA

PAPA LEVI (JRW 004)

includes hit singles 'Militancy',
'Mi God Me King' + others

LEVI/DAILY singles available from: Red 274 4476; Shuttle 800-0355; Body Music 802-0147; M&D 254-2643; Dub Vendor 223-3757; Seven Leaves (Kensal Rise) & all good shops

Distribution: JET STAR 961-4422

GETTING hold of Vanessa Bell-Armstrong these days is like trying to catch the breeze. She's so busy.

"Right now I guess she's somewhere between Tulsa and New York City," observes what turns out to be the lady's hairdresser, somewhat laconically, as I call at the appointed hour. (I'm obviously not the first journalist to have made the inquiry.)

The reasons for Vanessa's current burst of activity are twofold. First, she has recently delivered her debut album for Willesden's Jive Records, a quite stunning eight-song inspirational collection which builds on an already expanding international reputation.

Secondly, her promotional activities concerning the latter are falling at the same time as a successful Broadway run of Marvin Winans' play, 'Don't Get God Started', in which Vanessa sings alongside the author's sibling, Be Be. And it ain't no part-time job!

Vanessa has only one day off from the play each week and, since her husband and five children are half the country away in Tulsa, she seeks, whenever she can, to spend a few hours in their company. It isn't easy. Today has been the first time in over three months she has been able to make the trip. And, in that case, I'm prepared to forgive the lady anything.

The next day we connect, and I open on the subject of the play.

"Its basis is a number of different 'real life' situations which, in the show's first half, are described and set out before you and, in the second half, we explain how people are able to deal with those problems through Jesus."

"Like, there's a drug addict who's dependence is losing him his wife and children, a sex addict, a mixed couple where the wife puts the guy through law school and then he leaves her, and so on. Be Be and I are the spirits of the play — angels if you like — who come on at various stages and advise through song. It's

THE BEST OF THE BEST

a lot of fun and we always get the audience screaming and hollering ... and coming back again, too!"

1988 may well be Vanessa Bell-Armstrong's year. After four years on the straight ahead gospel scene — including two fine, award-winning albums for Onyx — it looks like Jive are ready to cross that amazing voice over to the pop market.

"You Bring Out The Best In Me", a ballad heavy album of inspirational music from the likes of Marvin Winans, Glenn Jones and Loris Holland, Timmy Allen and Jolyon Skinner, should meet with the approval of secular and religious ears alike. (What more recommendation can I attach to the record than placing it in my top five albums of the year?) It also marks new ventures for both label and artist.

Company boss, Clive Calder is the catalyst which produced Jive's first gospel LP. Vanessa fills us in.

"I understand Clive heard one of my songs, 'Nobody But Jesus', on the radio when he was on holiday in the Bahamas. He had no idea who I was, but he tracked down the station and sent a tape back to his people to get them to find out more."

"To be honest with you, when he actually called me from England I wasn't too impressed: I mean, you're so far away! But then, when he flew out to Detroit to talk face to face, I began to see he was serious and he was telling me things I wanted to hear."

By the latter Vanessa



**Chris Wells in conversation
with Vanessa Bell-Armstrong's
hairdresser**

I'm happy. It's a beautiful thing to say to someone. Glenn Jones and Loris Holland wrote a lovely lyric."

But isn't all this the same thing as saying you'll water down the message for the sake of the money?

"People must accept that the music is changing. Gospel has to change with the times. Mahalia Jackson was criticised in her day for the things she sang. Now she is held up as an example to people like myself. The older folks will get used to it in time. It doesn't worry me. I want young kids to put a big ghetto-blaster on their shoulders and listen to my album. It'd do them more good than some of the things they hear!"

I'll certainly second that, if only for the quality of the singing, writing and production. Tunes like 'Livin' For You', 'The Denied Stone' and 'Pressin' On' are captivating in any context.

Vanessa does admit to toning down her vocal attack though.

"I had to, but only slightly. For instance, Loris Holland — I heard of him through his work on Tramaine's album — made me discipline myself more in the studio. 'No Vanessa, we don't need all of that here ...' Yeah, he made me cry a couple of times. But it was only because I wasn't used to working with that kind of producer. In my other recordings I have had more freedom, but this is a new style. We had to keep some of it real straight."

The 'in concert' Bell-Armstrong is another matter, of course. Those lucky enough to witness last year's guest appearances with the Winans (as much an enlightenment to Jive's ears as anyone else's, it seems), will be delighted to concur with that.

In reassuring voice, Vanessa closes with: "I remember that, over there, you seem to like my original style. Well, next time I come, I'm gonna sing it all. The older listeners will get what they want and the new ones will hear 'You Bring Out The Best In Me'. I gotta say I have changed around a couple of things from the album though . . ."

JOYCE SIMS

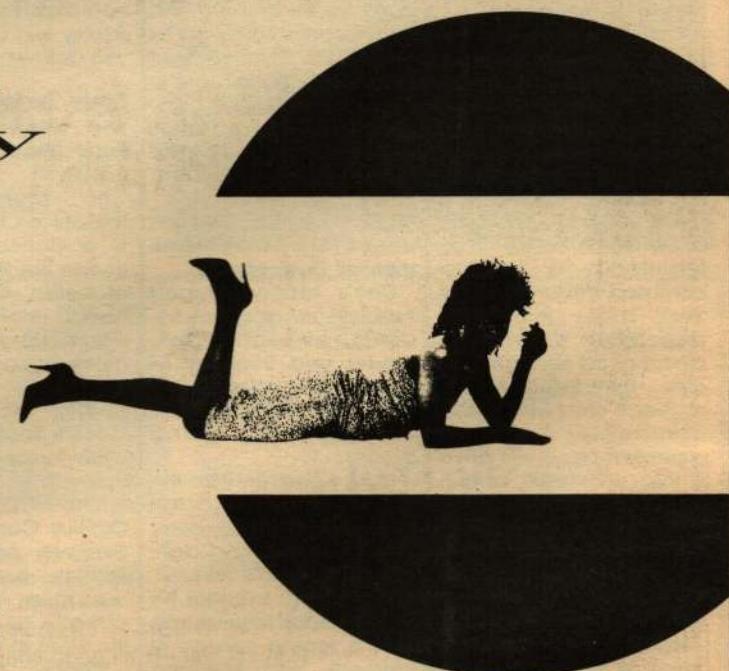
COME
into my
LIFE

THE #1 IMPORT
SINGLE

PRODUCED BY MANTRONIK

ALSO FEATURING 'LIFETIME LOVE'

FROM THE LP, CASSETTE, CD 'COME INTO MY LIFE'
7: LON 161 · 12: LONX 161



S i n g l e s



JOYCE SIMS

COME INTO MY LIFE

ALL TIME LOVE/ALL IN ALL (MEGAMIX)

FLAIR: 'GQ'/Instrumental (GQ)

Handed to me by Nick Smash, this single's origins can be traced back to Long Island, New York City, where one presumes Flair are a big deal.

What little I can tell you about them includes that they're a four-piece (three white guys fronted by one black girl vocalist), and also that 'GQ' stands for 'Good Quality'. The track sounds pretty roomy, features a hard, mixed well to the fore backbeat, and the female lead injects enough character into the moderate song to make it all worthwhile.

I think that's a 'yes'.

JOYCE SIMS: 'Come Into My Life'/Dub; 'Lifetime Love'/'All In All' Megamix (London)

Currently rippling up the dance charts, Sims' popularity has thus far been a mystery to me. Oh, a couple of decent grooves, sure, but nothing yet to warrant the adulation heaped upon her.

'Come Into My Life', once again handled by Mantronik, is another confused mixture of New York styles (hip hop/disco/pop) but is just about good enough in its own right for it not to matter. Sims performs creditably, but only repeated plays will drive it into your skull and I, for one, don't intend to let it go that far.

MICHAEL JACKSON: 'The Way You Make Me Feel'/Instrumental (Epic)

Have you seen the video to this? I mean, if some skinny bloke who looked like he's ran into a

hit squad from the Doctor Who special effects department started gyrating his hips (and, for that matter, who's to say they are his hips) in front of you, wouldn't you want to kick him in the bollocks? The guy's a great dancer, but this latest routine ain't in the same league as 'Thriller'.

The record? Oh, just another dull track from a very dull album.

Gwen Guthrie: 'Family Affair'/'Peek A Boo'; 'It Should Have Been Me' (4th & Broadway)

Island intend putting out a Gwen Guthrie compilation - 'Ticket To Ride' - in the near future, and this cut, taken from her 'Portrait' LP, is on it. That's the thing about music. Just because one person gets heavily into a certain cut buried away on a long forgotten album, it doesn't mean remixing and re-releasing it is such a wild idea, even if your artist has gone on to higher heights.

Nice vocal (as usual) but decidedly tame next to the brilliant original.

DEE CLARK: 'Moondance'/'Love Me'; 'Instrumental' (Syncopate)

Dee's history suggest he's 'ex' just about everything: ex-soldier, ex-leader and frontman of London funk band, Buzz, ex-reggae hitmaker and ex-somebody going places.

Now, however, with the assistance of Carroll Thompson (vocals), Harry Beckett (brass) and Light Of The World's bassist, Tubs, he aims to knock his career back into shape with a loping version of the old Van Morrison tune. Actually, it does work rather well but prob-

ECHOES singles review star rating

★★★★★	ESSENTIAL
★★★★	VERY GOOD
★★★	FAIR
★★	DISAPPOINTING
★	ASHTRAY

Chris Wells
is cruel,
mean
and nasty
to the soul
singles
(so, what's
new?)

ably won't hit nor budge the Bobby McFerrin and Anita Baker versions from joint top spot.

IMAGINATION: 'Instinct'/Remix (Inst.)

Track sounds about four years out of date, and that's Arthur Baker and Paul Gurvitz's fault. Vocals have surprising lack of presence, and that's Lee's.

Imagination are now reduced to two in number, Ashley and Lee John. Do you care?

TONY MORGAN: 'Don't You Know'/'Wanna Be Free' (Black Heat International)

Mr Morgan's first release on his own label is a dance cut whose charm lies in its very lack of polish. On the other hand, unbridled enthusiasm does not make great singing careers.

KRUSH: 'House Arrest'/'Jack's Back' (Club)

Previously thought by many to be of American origin, KRUSH are in fact Cassius Campbell, Mark Gamble and vocalist, Ruthjoy, a trio of British teenagers. Apparently it's already been record of the week in NME. Er, wow!

Frankly, my dears, I don't give a damn.

★★

THE BLACKSTONES: 'Second That Emotion'/'Version (Body Music)

Yes folks, this is what the Blackstones were born and bred for, making good music!

Just a teasing taster for their 'Colours Of Love' album, this magnificently overblown Lloyd Charmers production of the much loved Smokey Robinson tune proves that all it needed to bring out the best in our hometown wholesome foursome was the right man. Charmers is that man!

Neville Henry positively soars in his lead role, Ken, Tony and Leon also shining bright in their respective harmony capacities.

A HUGE treat.

NATURAL ITES: 'I Wish It Would Rain'/'Version (Realistics)

Immortalised in reggae by the Techniques, the old Temps classic is given a part reading by Nottingham partners in rhyme, Percy and Ossie. While bowing to the general trend of covering old soul classics in reggae, the Ites are sticking very close to their rootical base in sound and style.

Gimmicks it isn't. Sparse, clean, tight and totally unpretentious, featuring exploratory fills of Tijuana trumpet from Realistic Eitiko; lovely. And (you mean there's more?) the excellent hornsman gets the opportunity to do the full business on the flip, riding the rhythm with a spaghetti western gringo's tenacity.

Hundertaker, bring me three coffins, no make that four.

ROD TAYLOR: 'I Never Stop Loving You'/'Mek We Dance' (Plexi Int)

Two pleasant sides from the engaging Rod Taylor, a former Freedom Sounds man. Lyrically they're never gonna set the world on fire, one side dealing rather naively with love, the other with very simple dance hall style - both over lean computer rhythms - it is nevertheless good to hear Taylor's seldom-heard but distinctive tenor.

DOMINIC: 'A Year In Jamaica'/'Raggamuffin' (Mango)

Former young ECHOES scribe and now a major celebrity in his adopted Jamaica - especially amongst the young girls - Dominic celebrates the time spent getting to know the ghettos and dances, with a helping hand from dance hall doyen King Jammy. The rhythm from Colin Roach's tune splashes wildly behind 'Nic's yard tinged London swagger. I don't think anyone would contradict me if I was to say Dominic is unlikely to better this one before the year's out.

The computerised mood of the flip is matched by Dominic's robotic 'wind-me-up' lyrics delivery.

His most accomplished release yet, and very official, eh, on Mango?!

TITO SIMON: 'Wild World (Club Mix)''/Radio Mix' (Body Music)

More from Body Music's in-house producer Lloyd Charmers, heralding a

Simon Buckland raises his tankard to the reggae releases

possible return to prominence for the geezer who took 'That Monday Morning Feeling' into the pop charts many moons ago. I think his version of the popular Cat Stevens song is gonna be one of those insidious growers. I wasn't too keen at first, rather derisively comparing Tito's vocal quiverings to that of Chris De Burgh and Mick Whitsit from Simply Red, but my woman's insistence that here was a little vocal gem, and the

other praise a tune that is decidedly dubious lyrically. Fenton Smith covered the Moments And Whatnots' rampantly sexist song about a year and a half ago for Fashion; that, like this Brummie Silicon Squad produced version, was well put together. The difference in approach is that the Squad are aiming at a mellow, wrinkle free, disco floor sound.

In other words, he does the song more than justice. Still, if you don't go for



BLACKSTONES

undoubtedly subtlety of Charmers' production, won me over.

Nobody's yet improved on Freddie's slice, 'Wise Words', for Coxsone, but that's no reason to sneer at this game attempt.

MICHAEL ELLIS: 'Girls'/'Party Feelings' (Big One)

It's difficult on the one hand to aspire to be a conscious person, and on

that sort of thing, it doesn't matter, 'cause this 12-inch is what's known as a 'double a side', and the other side is a jagged vaguely vauvous, anonymous, call to swing. If the 'Party Feeling' is akin to one downbeat groove, this has it.

I'm one of those miserable fother-muckers who never gets the 'Party



NATURAL ITES

Feeling', especially at this time of year. Auld Lang Syne? Humbug.

RUPIE EDWARDS: 'I Won't Forget You'/'Version (Success)

Rupie Edwards is a singer and producer who deservedly made a name for himself in the late Sixties. He reissues his back catalogue in dribs and drabs and occasionally makes a good new tune. This isn't one of them.

It's so slow you'll literally doze off, and unless your brains are the consistency of mushy peas, you won't find it even remotely touching or moving.

Feeble.

SCION SUCCESS: 'Jah Light Shining'/'MANIFEST: 'Top Form' (Eclipse)

US originated praises to Jah's eternally shining brightness, flawlessly delivered in tidy ragga style with feeling. Scion Success has one of those youthful sweet voices, and it hasn't seen such good use as this in a while. The compu-track (the credit writer's choice of phrase) bounces vibrantly, while a compu-dog barks in the background. PS: I've got a real dog that would do the job for less money.

Flip finds a very capable singjay singing somebody else's praises, namely his own, over a twittering, sharply remixed version of the same rhythm. Again, entertaining.

CRACKER JACK & PATCHES: 'Bam Bam'; 'We-Out-A-GT'/'Version (Impact)

Don't see much here on Chin Randy's Impact label, do we? "All them gal who just wine and shake them bam bam" doesn't exactly inspire this reviewer to fevered heights, but these two frantic young DJs have a chunky, catchy rhythm track to work on and a distinctly individual style. The second slice, 'We-Out-A-GT', on the same riddim stands closer inspection.

COCO TEA: 'Roll River Jordan'/'Must Get A Blie' (Int'l Int Records)

Coco Tea, he of the caressingly sweet vocal disposition, breezes lightly over the Jammy's 'arena' with a bantamweight dance hall plea for the reality of roots and culture.

I don't really think Tea need complain of not getting "a blie" in the recording business. Underworked he isn't.

DUDLEY CAMPBELL: 'Walking To New Orleans'/'Version (TIM Records)

An uncomfortable mix of base-clapping funk, soca and R&B is the recipe for this new version of the old Fats Domino blaster.

It starts nowhere in particular, goes nowhere, ends up nowhere, and fails to thrill on route.

Grandad, what do you think of this one?

Grandpa: "I think it's groovsville, Criss."

ACKEE: 'Roughneck Time'/'Version (Route One)

The problem for Ackee is that he is unlikely to escape the memory of his raging, trilling 'Call Me Rambo' debut.

Again, as with his last release too, he's relying on the appeal of his angst-ridden delivery and the power of the rumbling drum and bass.

Solid as a rock.

EXCLUSIVE INTERVIEW

the rhythm doc

MENTION the name Clarence Carter to your average pop historian, and his reply would almost certainly be, blind, black, southern US soul and blues vocalist/guitarist who scored a one-off multi-million seller in 1970 with the country/soul novelty 'Patches'.

A black music historian would in addition quote a list of Atlantic-released US R&B smashes dating from 1967 through to the early Seventies, including 'Lookin' For A Fox', 'Slip Away' and 'Too Weak To Fight'. The latter historian may also refer to Clarence's ABC recordings of the mid-Seventies.

I somehow doubt if either would pay much attention to Carter's recorded output in the Eighties. Yet, on a close examination of record sales and musical trends, Clarence has, to date, proven to be the most influential and important traditional southern soul/blues artist of the decade.

It was Clarence Carter who, following the desolation of the late Seventies disco boom, fought his way back into the US Soul Top Ten in 1981, with his long-selling 'Let's Burn' LP on the now-defunct indie Venture Records; this success paved the way for the return to chartdom of traditionalist Seventies soul and blues stars like Bobby Womack, ZZ Hill and Johnnie Taylor in 1982.

Similarly, in 1987, it is Clarence Carter who has taken a traditionalist set on a small independent label into the US black top 20 for the first time in years.

Carter's 'Doctor C.C.' album on John Abbey's Atlanta-based Ichiban Records is already a trendsetter. Its sales were propelled by the controversial suggestive-yet-clever 'Strokin'' track; and since its success, London Records have signed up old-style soulster Marvin Sease and have taken his 'Ghetto Man' album to an even higher position in the US chart, the album's success being attributed to the even dirtier 'Candy Licker' track.

"I believe 'Strokin'' is a trendsetter," explained Clarence to me from his hometown of Atlanta, Georgia.

"I think it sold because it had sexual overtones, and what happened was when we made such a big hit with it quite a number of tunes came out with those same overtones. But I don't like to actually say the words — it gets a bit too far out for me, so I like to suggest, and leave something for the mind to think about. I like Marvin Sease's 'Candy Licker' for its musical content — the lyric content is a bit too much for me, but I like the way he sings."

"On my new album there's another song very similar to 'Strokin'' — 'I Feel It', but I don't expect it to do as well. 'Strokin'' was a shorter way of saying 'making love' and it's hard to find another single word that'll carry the same meaning. Also 'Strokin'' could be used in many ways. Some people have made up a dance to it and in the nightclubs where I perform, as soon as we start the dance-floor gets jampacked. People like what I said for the lyrical content but they liked it more because of the dance element. That's why I've structured 'I Feel It' so that you can dance to it."

However, despite Clarence's return to top 20 status (which, he says, has made "the difference between not being at home and being at home — I'm now always out on the road and I love it!") he has not yet conquered the American radio stations.

"We get very little airplay on any of the tracks. There's a trend here that if it's a Clarence Carter record, radio will think of it as being by an artist from back in the Sixties, so they don't play as much of my music as they did 20 years ago. When you try to get them to play it they'll say it doesn't fit their format — I don't know why. The artists that get played today have had to

follow the trend of Clarence Carter or whoever else was in my time period; one generation evolves to the next. So I don't see the difference between my music and Prince.

"I realise that when I release a record that has sexual overtones, they can't play that but when you look at 'Trying To Sleep Tonight' on my new 'Hooked On Love' album, my question will be, 'why can't you play this?' We'll see what happens. My next single will be 'Grandpa Can't Fly His Kite' and we're gonna edit out some of the lyric content so they can play that."

So does he then see a need for the Society For The Preservation Of The Blues, started by fellow performer Denise LaSalle, to pressure radio stations into giving the music its fair share of airtime?

"I feel a strong need for it and I'm gonna help her as much as I can. She and I do shows together so I'm familiar with it and I'm gonna call her to see what role I can play because she's absolutely right. I would hope that by 1988 we'll start a movement all over the United States to see if we can't attract radio stations to play southern blues albums."

Clarence's new 'Hooked On Love' album contains two revivals, his own 'Slip Away' and Ray Charles' 'What'd I Say'.

"Everywhere I go people have been asking me where they can find a copy of 'Slip Away' and I couldn't tell them. Bearing in mind it was originally out in 1968 I thought it would be a good time to revive it. When I was growing up, Ray Charles was always one of my favourite artists and I always liked 'What'd I Say' so I thought it would be a good LP track — it might even be a single yet."

Is a veteran like CC happy to be with the small Ichiban Records, or would he prefer to be with a major, particularly bearing in mind what London have done in a comparatively short time with Marvin Sease?

"I think in Marvin Sease's case it was accidental, because our kind of music doesn't appeal to the major record companies. He's been successful because his record came out after 'Strokin'' which had already set the trend. With Ichiban they genuinely believe in my kind of music, and that's the difference."

Pete Lewis does some strokin' with Clarence Carter



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Ian McCann meets Rockers uptown

WHERE do you begin to write a piece about Augustus Pablo? You can start with a quote and try to hinge the whole piece around it; you can blather on and on about his career, his influence on the music, or you can just point out that his first LP was called 'This Is Augustus Pablo' and start there. That's what I'm going to do:

This is Augustus Pablo. 1987 saw the first live dates played by the Rockers Band, Pablo's first appearance on the UK stage. Was it just a trial run for something bigger?

"Yeah well, it's better that you just do that first before you jump into something big and just fall down. We do it a small way first and try it out. That's the way I want to go still, go a small way and then come big, that's the way we a fe do it."

Why did it take this long for Pablo to play here?

"It was more than one thing you know... whole heap a different things. I work still in Jamaica differently, and everyone is always going over and coming over, so some people have to stay over. You can't have everyone leaving Jamaica and not keeping the fort. You see, when a lot of musicians leave

Jamaica and come to England or America they just forget about Jamaica and their mind gets soft and their work gets soft and everything. "So what happens to the foundation people? You have to have someone holding the vibes. You can't have everyone going out and then coming back with funny influences. You have to have some people holding the vibes. I'm just one of those people; Jah chose me to do that. You can't explain everything as to why it happen that way; everyone expect everyone to come one time but it can't work. Because the time is very

long; no man know the limitation of the time, so who is any man to come and say: 'He must come now?' You might come now, you might come next 10 years; we don't really control that part, because I don't see no-one have the power to control music: must be the Creator. So he is the one who is working it out. I couldn't really explain it no other way."

It was a great idea to have Yammy and Mice on the tour, just to emphasise that the serious youth are still coming up and that they can really do it live...

"First of all Bolo was just supposed to come, Mice was just going to come with us as... (for

long; no man know the limitation of the time, so who is any man to come and say: 'He must come now?' You might come now, you might come next 10 years; we don't really control that part, because I don't see no-one have the power to control music: must be the Creator. So he is the one who is working it out. I couldn't really explain it no other way."

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"Most of the youths in Jamaica don't have any guidance, no-one shows them nothing about the music or anything. There's been a lot of breakdown in the music over the past few years, the music has been broken down a lot because you don't have no-one guiding no-one, it's just like left alone and dismantled. Someone have to bring it back, someone has to try. Everybody waiting on the next man to make his move, and nobody's making any move."

Pablo is one of the few producers in JA to consistently work with female singers, and it has been his intention to put out an album with the Rockers women. Has he been able to make any progress with it?

"Oh yeah, I still have it on the way but I kinda put it on hold; true I was working on some bigger projects than that. I'd like to but I can't get it finished up yet, because with Lorna Gee I really wanted to put out some more music with her but I can't really work with her again yet because she'll be in America and I'll be back in Jamaica soon."

Is it lack of time or lack of money that prevents Pablo from getting more projects finished quickly?

"It's more time. It's not really money, because if you have money you can't really get a lot of things done still. If you have money you can't rent a house in Jamaica now, so it's not money. We have to set a foundation first, if we don't set a foundation, me and Junior, how can we help anyone, how can the plan go through? So we have to do our things first. If we try to help them first, it might end up worse, all of us broke and can't no-one help no-one."

Tell us about Icho Candy; the 'Babylon' single on Rockers is incredible...

"I know him a couple years still, even before he started recording for anyone else, I know him from when I used to live in the hills, when I used to be in Mo'Bay and those places. Over those years I was producing but at that time I didn't have the full strength of the money, to deal with him or certain things. But I usually listen him, hear him sound and all those things, but I couldn't put it out.

PABLO pix: David Corio



Ian McCann meets KRS ONE

WHERE do you begin to write a piece about Gustus Pablo? ... with a

Jamaica and come to England or America they just forget about Jamaica and their mind gets soft and their work gets soft and everything. "So what happens to the foundation people?"

"Couple of years after I saw him do a tune and it was a hit in Jamaica, not a number one but it sold and the people recognise him. 'Captain Selassie I', that song. I love him style still because he sings original songs, him not really come with too much of an imitation thing, and his voice sound very good. I'm working on an album with him right now slowly but surely. I'm working on him and Ruffy and Tuffy, two twin youths. I'm taking them stage by stage. Everything get more expensive day by day, so you have to know how you're dealing with it."

Ruffy and Tuffy have been working the sounds in Jamaica for a long time, like Gemini. But they didn't have anything released on record until 'Take One Step' on Rockers?

"No, no, they did recording for themselves, it was released on a label in America, they do a production for a man in Texas I think, they released a disco with them called 'Third World War', something like that.

I've known them over the years, but it's just since the past two I start meditating and I work with them still."

You're still working with Tetrack, you've had that single 'You're Gonna Lose'...

"Well, the group together right now but one of them is in Jamacia and two of them is in America. They're not separated but they migrate to America with their families. So I don't know how they're gonna work out their things right now, but they're still together in that sense of unity, but they're just apart. The lead singer is in Jamacia, and I'm trying to work out something with him but I don't know if it can work much that way because I prefer us work with the group."

Is he just as happy producing a 'lovers' record as he is a 'roots' one?

"If you listen good the lovers rock that I produce are a little bit different to most of the lovers rock I hear people singing. Is more towards the reality side of it, not just singing towards a

woman and saying 'I love you' and these things, it's more coming from the heart in a different way. 'Cause most of the songs you hear them sing about lovers rock ... well, I don't know if I should go into it here but ... the girls say to me in London 'You like Maxi Priest?' and I say 'Yeah, I like how he sing still', but the people here, the public kinda like the cultural or revolutionary type of music more, it like it reaches them more ... because lovers rock, it only goes so far, the girls feel good, but what about the man? So all the girls say 'Yeah', but that means he's just singing for the girls. He's forgetting about himself."

The woman now, they don't like too much of the harsh music because like a woman say to me, 'Junior sing too much harsh music', and I say 'what do you mean by harsh?' and she says 'Maybe he should mix up more lovers rock y'know' (laughs).

"So I say 'Well, everyone have their own opinion', because when people tell you different

things then you know how to set it even better, to please everyone then."

"But we don't come to really change to please everyone, because if you do that, you're gonna be listening to everything that they are saying and forget about the direction that you get from the Father so we don't really want to deal with that, because sometimes the Father send people to really direct the people and lead them in that direction, because a lot of people are just dizzy, they're not really together in any way now. So sometimes the Father direct people to just sing out that way, not in the sense of a leader, but to set an example through the music."

It is Pablo's singular direction that has enabled him to survive the fashions and vagaries of the music business, and still be strong and un-mistakeably his own man. With Pablo, the direction is always forward. Maybe it's about time a few more people recognised that.



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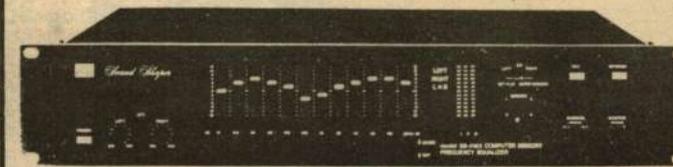
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ECHOES

Reggae

Chart

1987



1. PROMISE ME, Ernest Wilson . . . Techniques	
2. PUNANNY, Admiral Bailey	Live & Love
3. HOL' A FRESH, Red Dragon	Techniques
4. HIP HOP REGGAE, Longsy D. & Cutmaster MC	Big One
5. AGONY, Pinchers	Live & Love
6. DON'T TOUCH ME STYLE, Joseph Cotton	Fashion
7. HALF SLIM, Joseph Cotton	Fashion
8. DON'T STOP, Sister Sonie	Chartbound
9. CAN'T BE WITH YOU TONIGHT, Judy Boucher	Orbitone
10. SARA, Frankie Paul	Live & Love
11. I'VE MADE UP MY MIND, Jean Adebambo	Ade J
12. HOOKED ON YOU, Aswad	Simba
13. HARD UP BATCHELOR, Sandra Cross	Ariwa
14. JUST DON'T WANNA BE LONELY, Freddie McGregor	Germain
15. FEELING OF LOVE, Michael Gordon	Finestyle
16. BABY, I'VE BEEN MISSING YOU, Trevor Walters	Starlight
17. LATELY, Natural Ites	Realistic
18. HOMEBREAKER, Winsome	Finestyle
19. SO AMAZING, Janet Kay	Body Music
20. NO ONE NIGHT STAND, Nerious Joseph	Finestyle
21. CALL ME RAMBO, Ackee	Heavyweight
22. IN THE MOOD, Christine Lewin	Hot Vinyl
23. DON'T STAY AWAY, Deboraha Glasgow	UK Bubblers
24. ROCK THEM, Eccleston Jarrett	White
25. MOVE ON UP, Nerious Joseph	Finestyle
26. SUMMER HOLIDAY, Dennis Brown	Starlight
27. BLUEBERRY HILL, Yellowman	Greensleeves
28. THAT GIRL, Freddie McGregor	Polydor
29. I DON'T WANNA LOSE YOUR LOVE, Michael Gordon	Fashion
30. YES MAMA, Little John	Live & Love
31. NEW YORK LIFE, Tonto Irie	Mango
32. ROCK WITH ME, Nerious Joseph & Winsome	Finestyle
33. TRUE LOVE, Conrad Crystal	Legal Light
34. SETTLE DOWN, Beres Hammond	Charm
35. BIG BELLY MAN, Admiral Bailey	Superpower
36. FOOL FOR YOU, Peter Hunnigale	Street Vibes
37. DON'T BEND DOWN, Lovindeer	TSOJ
38. HILL & GULLY RIDER, Johnny Osbourne	Moodies
39. MABINTI, Zabandis	People Unite
40. WOMAN IN YOU, Maxi Priest	10 Records
41. HANDCLAPPIN' FOOTSTOMPIN' MUSIC, Administrators	Groove
42. PLEASE MR PLEASE, Barbara Jones	Charm
43. LOVE IS A DANGEROUS GAME, Sylvia Tella	Body Music
44. WE DON'T HAVE TO FIGHT, One Blood	Level Vibes
45. TEARS, Chuck Turner	Jammys
46. LOVE IS, Four In A Row	Discotex
47. GOLDEN TOUCH, Janet Kenton	High Power
48. GUILTY OF LOVING YOU, Carl Sinclair	Kalabash
49. RING UP MY NUMBER, Kenny Knots	Unity
50. THINK ME DID DONE, Admiral Bailey	Live & Love
51. MY GUY, Sandra Cross	Ariwa
52. READY FOR THE DANCEHALL, Peter Bouncer	Unity
53. FIRST LOVE, Ernest Wilson	Techniques
54. STOP, LOOK, LISTEN, Paulette Tajah	Ariwa
55. IT'S LIKE HAPPINESS, Peter Hunnigale	Street Vibes
56. DON'T STAY AWAY, Janet Kenton	High Power
57. GIRL CRAZY, Mikey General	Digikal
58. STOP ACTING STRANGE, Delroy Wilson	Live & Love
59. NOTHING DON'T COME EASY, Cornell Campbell	Live & Love
60. YOU CAUGHT MY EYE, Judy Boucher	Orbitone
61. KNIGHT IN SHINING ARMOUR, Deboraha Glasgow	UK Bubblers
62. SOME GUYS HAVE ALL THE LUCK, Maxi Priest	10 Records
63. GET READY, Frankie Paul	Supreme
64. CASANOVA, Annette B	UK Bubblers
65. COME AGAIN, Coco Tea	Live & Love
66. GAMES PEOPLE PLAY, King Sounds	Viza
67. ORIGINAL FRESH, Shabba Ranks	Superpower
68. KUFF 'N' DEM, Mikey General	Digikal
69. DIGITAL WE DIGITAL, King Kong & Frankie Paul	Digikal
70. POSSE, Coco Tea	Live & Love
71. IT ONLY TAKES A MINUTE, Toyin	Criminal
72. CRAZY LOVE, Maxi Priest	10 Records
73. DUB PLATE PLAYING, Johnny Osbourne	Greensleeves
74. BROAD HIP, Lt Stichie	Live & Love
75. IT'S NOT UNUSUAL, Bunny Lie Lie	Greensleeves
76. RAGAMUFFIN & RAMBO, Dixie Peach	Y&D
77. CAKE OF SUCCESS, King Kong	Now Generation
78. I WANT YOUR LOVE, Junior Delgado & Half Pint	Powerhouse
79. HONESTLY, Janet Kenton	Techniques
80. ME DO DAT, Lovindeer	TSOJ
81. DANCE CAN'T NICE, Frankie Paul	Otney
82. COVER YOUR MOUTH, Frankie Paul	Live & Love
83. THE CLOSER I GET, Fredericks	People Like You
84. PICK A SOUND, Selah Collins	Unity
85. IT MUST BE LOVE, Trevor Hartley	Fu Manchu
86. SHAKE YOU DOWN, Trevor Walters	Starlight
87. BANG A RANG, Horace Andy & Tonto Irie	Plantation
88. WATER COME A ME EYE, Josey Wales	Live & Love
89. DANCING TIME, Little Clarkie	Y&D
90. EVERYTHING I OWN, Ken Boothe	Trojan
91. LIFE, Christine Lewin	Kufe
92. MUSIC FEVER, Erroll Bellott	Y&D
93. CAN'T TIE ME, Parker B	PCRL
94. LOVING THAT YOU WANT, Pinchers	Live & Love
95. LET ME HAVE THE CHANCE, Pat Kelly	Germain
96. HEARTACHES, Jack Wilson	Uptempo
97. RAGAMUFFIN YEAR, Junior Delgado	Mango
98. WINNIE MANDELA, Carlene Davis	Greensleeves
99. DOG BITE, Wailing Souls	Live & Love
100. ALWAYS, Lori & Raphael	Ruddy's

• The year-end chart is calculated on a points for chart position basis drawn from the ECHOES REGGAE DISCO CHARTS throughout 1987.

LADY DI

SOMETIMES a reputation as a 'jazz vocalist' can leave one in an invidious position.

TAKE Dianne Reeves, for instance. Living out in LA, surrounded by lesser talents whose cold-hearted ambition has placed them atop the R&B chart, she's had plenty of encouragement to 'sell out' and make some real money. On the other hand, now she's made an album which seeks tastefully to combine some of those more commercial aspects with her own natural jazz inclinations, the purists are rousing on it as never before. What in the hell do you do to be right?

Actually, what Ms Reeves does is to make music which satisfies her artistic requirements without paying the commentators and would-be experts more than a wisp of attention. And the quality of her Blue Note debut album, simply 'Dianne Reeves', tells you the lady's standards are of the highest order.

In spite of a background which encompasses 'casual' gigs with her uncle, jazz bassist Charles Burrell, spells with Clark Terry, Caldera and Harry Belafonte, plus two solo albums for Palo Alto,

Reeves' musical upbringing has mostly been concerned with the marrying of musical styles. Except for her earliest forays into the field, Dianne has never been what one would truthfully describe as a pure jazz singer, a label which has attached itself to her out of convenience, if anything.

Reeves has lived in LA since 1976, moving from Denver, Colorado in search of career fulfilment. Of the time she says:

"I actually came out here because of Phillip Bailey and Earth, Wind & Fire. '76, of course, was right in the middle of the disco craze and I had heard that Phillip wanted some singers for a band he was putting together. Well, I didn't get that gig, but at the same time, Larry Dunn was working on Caldera, and I ended up doing that instead."

"Singing alongside people from Chile, Brazil, Peru and all over Latin America turned out to be a tremendously enlightening experience. In fact, I'd go so far as to say it changed my whole musical approach, especially the things Eddie del Barrio taught me about the joining of different musical cultures. More than anything, that period is responsible for the way my album sounds now."

'Dianne Reeves' has been

produced by George Duke and, despite the foregoing, is probably the closest he has come to a real 'jazz' project for some time. It includes intriguing versions of 'Yesterdays' and 'I Got It Bad And That Ain't Good', a rolling, funky treatment of Dunn's 'Sky Islands' and an excellent Reeves original, 'Better Days', which comes over something akin to a cross between Roberta Flack and Helen Reddy. MOR moments there may be, but Reeves' classy vocalising remains in control throughout.

How did it end up on Blue Note?

"Bruce Lundvall, the label head, had been talking to my manager for some time about a deal and then we invited him to one of my shows here in LA, when I was appearing in 'A Salute To Ellington', for Lorimar Pictures. That kinda convinced him."

"I had already agreed with George Duke, who is a cousin of mine, to produce my next record, so we went into the contract with a producer already available."

"I must say, the support I'm getting from the company has been terrific. Although I've only got one other label to compare it to, it's evident their belief in what I'm doing is tremendous. They and I both know that it is not

harvest time for Dianne Reeves yet: this is a period of building and growing. For the first time I have been made aware of the responsibility their investment entails and I'm trying hard not to let it overwhelm me."

It shouldn't, since Dianne has been fairly visible on the California jazz circuit for many years. (Again, the description 'jazz' is used as shorthand. Apart from anything else, the jazz scene out West is minuscule when compared to New York.) Since 1980 she has been able to support herself entirely by use of her vocal talents, both gigging at weekends and giving private tuition to pay the bills.

"I did a lot of 'clinics' at various colleges, which was very supportive. I only went on the road with two people — Sergio Mendes and Harry Belafonte — but my regular weekend shows brought me a cult following around here."

"Lately I've been alternating between the Vine Street Bar and Grill — a place that brings in people like Betty Carter, Joe Williams and so on — and At My Place, in Santa Monica. Vine Street is a small, intimate little room in which I play with just my trio, whereas at At My Place I can branch into more of the kind of style on my album. As a result I

Chris Wells with
Dianne Reeves,
and all that jazz



have two distinct types of audience right now and the exposure I'm getting via the record is opening up a third."

Whatever happens to 'Dianne Reeves' in future, Blue Note have already ensured that her third album will be her biggest seller yet. (Anyway, it wouldn't have been that difficult to surpass the achievements of 'Welcome To My Love' and 'For Every Heart', released in '82 and '84 respectively.)

But, come on Dianne, doesn't it frustrate you that Janet Jackson has platinum selling records while you're struggling to get on the chart?

"At one point I felt that way. But, living here, I do have the opportunity to do that too, if I want to. I have chosen to make the kind of music I make because I enjoy performing it. I would like to be internationally known, sure, but as a general rule I don't wish to record music that I can't sing to a piano on stage. The only exception to that so far has been 'Sky Islands', and that was just because I liked the song so much from my days with Caldera. Otherwise, I still feel like I'm doing this as much for the non-financial benefits as anything. I hope that's how it stays."

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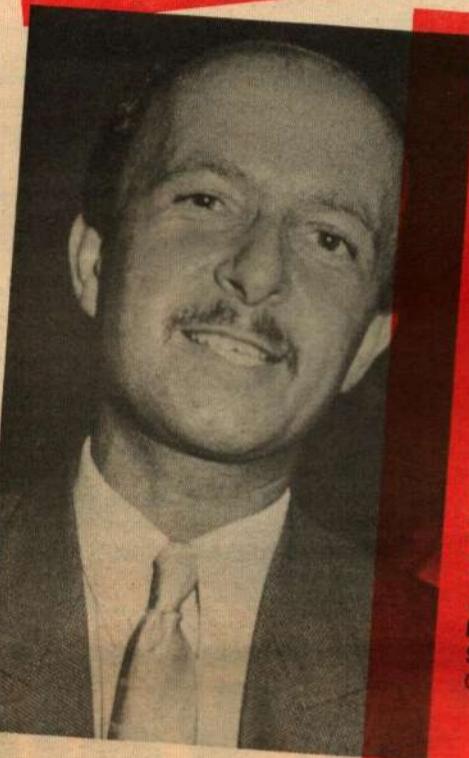
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MELI'SA MORGAN: 'Good Love'

SINGLES

TASHAN: 'Read My Mind'
PUBLIC ENEMY: 'Rebel Without A Pause'
JAZZY JEFF & FRESH PRINCE: 'A Touch
Of Jazz'
ARNOLD JARVIS: 'Take Some Time Out'
LONGSY D & CUTMASTER MC: 'Hip Hop
Reggae'

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Street Blues; St Elsewhere; OI For London
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KISS FM: Across The Tracks
DISLIKES: General Election; AIDS; Singing
DJs

**RICHARD SEARLING****LPs**

BERT ROBINSON: 'No More Lonely Nights'
CRYSTAL WINDS: 'First Flight'
VANESE THOMAS: 'Vaneese Thomas'
DAVID HUDSON: 'Night And Day'
WHISPERS: 'Just Gets Better With Time'

SINGLES

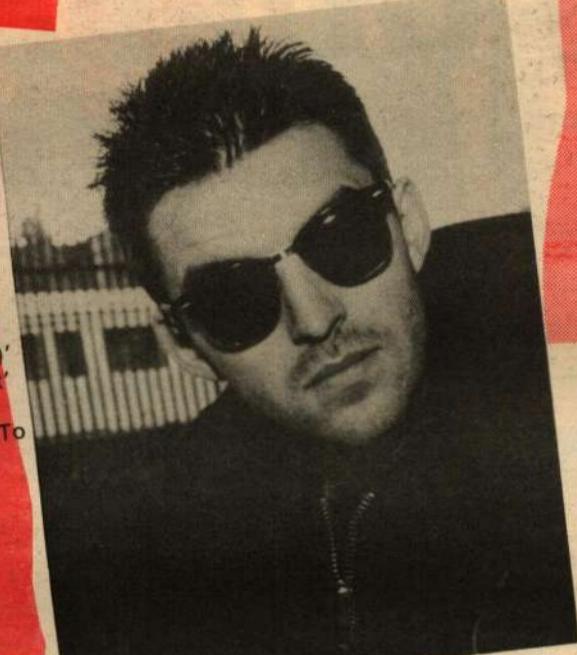
ROSIE GAINES: 'Crazy'
PRIVATE JOY: 'Love It Or Leave It'
HARI PARIS: 'You Hit My Love'
WILLIE CLAYTON: 'Your Sweetness'
WATERS: 'When You Love Somebody'
LIVE: Ronnie McNeir (Berwick)
TV: Spitting Image
LIKE: Soul Sauce winning poll as best
specialist show in the North
DISLIKES: Lyrics to 'Even A Fool' by Dunn
Street, which make no sense and ruin an
otherwise great track; Yet more house
EMBARRASSING MOMENT: Watching
Spurs lose Cup Final from amongst the
Coventry City fans

TIM WESTWOOD**LPs**

PUBLIC ENEMY: 'Yo Bum Rush The Show'
ERIC B & RAKIM: 'Paid In Full'
SCOTT LA ROCK: 'Criminally Minded'
HERBIE'S MACHINE: 'Herbie's Machine'
ICE TEE: 'Rhyme Pays'

SINGLES

PUBLIC ENEMY: 'Rebel Without A Pause'
PUBLIC ENEMY: 'Bring The Noise (Remix)'
DOUG E FRESH: 'Play This Only At Night'
SCOTT LA ROCK: 'Poetry'
KINGS OF PRESSURE: 'You Know How To
Reach Us'
LIVE: Public Enemy/Eric B & Rakim;
Chocolate Factory warehouse jam;
Gangster Boogie, Bay 63
TV: Bad Meaning Good
FILM: Angel Heart; Untouchables
LIKE: Joining Capital Radio
DISLIKE: Press coverage of rap scene

**DIANNE REEVES****LPs**

PAT METHENY: 'Still Life Talking'
TONY WILLIAMS: 'Civilisation'
STING: 'Nothing Like The Sun'

SINGLES

STEVIE WONDER: 'Skeletons'
REGINA BELLE: 'So Many Tears'
SWING OUT SISTER: 'Twilight World'
LIVE: Al Jarreau
FILM: Fatal Attraction

**IAN McCANN****ALBUMS**

HORACE FERGUSON: 'Sensi Addict'
MACKA B: 'We've Had Enough'
FRANKIE PAUL: 'Sara'
AUGUSTUS PABLO: 'Rockers Comes East'
MIGHTY DIAMONDS: 'The Real Enemy'
FRANKIE PAUL: 'Rub A Dub Market'

SINGLES

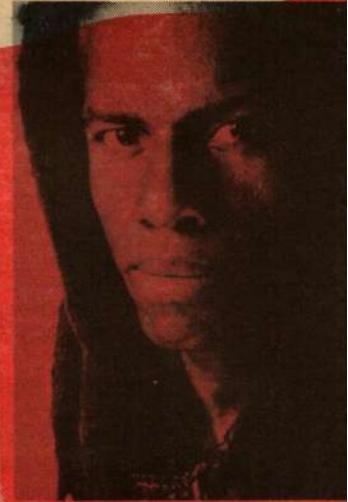
ICHO CANDY: 'Babylon'
LITTLE KIRK: 'Ghetto People Broke'
A-CLASS CREW: 'Dub-Ology'
JUNIOR DELGADO: 'Forward Revolution'
LONGSY D & CUTMASTER MC: 'Hip Hop
Reggae'

LIVE: Rockers International Band with
Pablo, Jux, Mice & Yammy

LIKES: Mrs J. McCann. Musically: the
continuous rise of youth reggae, the best
year since 1978

DISLIKES: Almost cracking up. (ho ho.)
More of the Tories. The way that modern
'soul' has become completely safe and
gutless, leaving it to hip-hop and house to
salvage anything

EMBARRASSING MOMENT(S): Continually
having to explain that I don't compile the
reggae chart

**EDDIE GRANT****LPs**

There haven't been three albums
all year! Definitely not Michael
Stevie Wonder

SINGLES

ROBBIE NEVIL: 'C'est La Vie'
BARRY WHITE: 'Sho' You Rig

PROCLAIMERS: 'Letter From A...

TV: Spitting Image

LIKE: I'm still alive — I like tha...

**CHRIS WELLS****LPs**

REGINA BELLE: 'All By Myself'
VANESSA BELL-ARMSTRONG: 'You Bring
Out The Best In Me'
MELI'SA MORGAN: 'Good Love'
O'JAYS: 'Let Me Touch You'
KEITH SWEAT: 'Make It Last Forever'

SINGLES

PAUL JOHNSON: 'Where Can You Be/
'Are We Strong Enough'
WILLIE CLAYTON: 'Your Sweetness'
ERIC B & RAKIM: 'I Know You Got Soul'
BOBBY MCCLURE: 'You Don't Miss Your
Water'
SANDRA FEVA: 'Here Now'

LIVE: Regina Belle

TV: Blackadder The Third; Grange Hill;
Spitting Image

LIKES: Cora; Continued rise of good,
intelligent, black female singers (Baker/
Belle/Morgan/Mills etc); Volume of high
quality indie soul; Our original idea for an
ECHOES Xmas card: a picture of a pile of
shit with the words, 'Another Stock-
Aitken-Waterman Production' written
underneath

DISLIKES: Election result; working class
conservatism; Effect of Yuppie influx on
my rent and MP; Leeds United's never-
ending decline; That we bottled out of the
Xmas card

EMBARRASSING MOMENT: 'Sniffing'
enthusiastically on holiday, I was seen to
dance with a girl to 'I Wanna Be Like You'
from 'Jungle Book'

PAUL JOHNSON**LPs**

ARETHA: 'Aretha'
STEVIE WONDER: 'Character'

MICHAEL JACKSON: 'I'm Bad'

SINGLES

JONATHAN BUTLER: 'Lies'
LEVERT: 'Casanova'

BOY GEORGE: 'Keep Me In My Room'

LIVE: Luther Vandross (Odeon)

TV: Brookside

FILM: Angel Heart

DISLIKES: Implausible radio pro...

EMBARRASSING MOMENT: Flying
to Austria waiting for 3 hours
all those angry faces!

**IAN MOODY****LPs**

LOUIE RAMIREZ: 'A Tribute To Cal Tjader'
REGINA BELLE: 'All By Myself'

MARK MURPHY: 'Beauty And The Beast'
PHILLIP MITCHELL: 'Devastation'
VAUGHAN HAWTHORNE: 'Emanon'

SINGLES

ERIC B & RAKIM: 'I Know You Got Soul'

LYNN WHITE: 'See You Later, Bye'

SHERICK: 'Just Call'

WILLIE CLAYTON: 'Your Sweetness'

GRANDMASTER FLASH: 'U Know What
Time It Is'

LIVE: Regina Belle; Horace Silver; Curtis
Mayfield; Dirty Dozen Brass Band

TV: Fourteen Days In May (Edward Earl
Johnson's last two weeks on death row);
What The Papers Say; Brookside;
Blackadder The Third

FILM: Raising Arizona; Roxanne; Cry
Freedom

LIKES: Spanish omelettes; Congas; Doos
At The Zoo; Racing Club 105; Lucozade;
Groovy people; Prince Charles; Horace
Silver

DISLIKES: Richard Branson; Robert
Maxwell; Jimmy Tarbuck; Yuppie
philosophy ('He who dies with the most
toys wins'); Astoria bouncers

EMBARRASSING MOMENT: Being
mistaken for a kerb-crawler by Dee Dee
Bridgewater

MELI'SA MORGAN**LPs**

WINANS: 'Decisions'

STEVIE WONDER: 'Character'

LEVERT: 'The Throwdown'

STEPHANIE MILLS: 'If I Were A Woman'

SINGLES

O'JAYS: 'Loving You'

U2: 'Still Haven't Found What I'm Lookin' For'

JS O'CONNELL**ALBUMS**

VARIOUS: 'Jackmaster 1'
ERIC B & RAKIM: 'Paid In Full'
VARIOUS: 'Jack Trax 3'
PUBLIC ENEMY: 'Yo Bum Rush The Show'
SALT 'N' PEPA: 'Hot, Cool & Vicious'

SINGLES

THE CHILDREN: 'Freedom'
LONGSY D & CUTMASTER MC: 'Hip Hop Reggae'/'Reggae Got Soul Remix'
MR X & MR Z: 'Mr X & Mr Z Drink Old Gold'
ERIC B & RAKIM: 'Paid In Full, Coldcut Remix'
PARIS RIGHTLEDGE: 'Girl You Need A Change Of Mind'
LIVE: The Chicago Jackmaster Tour
TV: On The House!
FILMS: 'Beverly Hills Cop II'
LIKES: House. Writing for ECHOES.
Meeting Adonis. Four little Rotweiler puppies (Adonis, Smooth, Nunnally and Nation.)
DISLIKES: More Maggie Thatcher. The way house is shat on by the old soul fogies.
EMBARRASSING MOMENT: Amyl droop.

WINSOME**LPs**

ALEXANDER O'NEAL: 'Hearsay'
JOHNNIE TAYLOR: 'Best Of The New And Old'
JONATHAN BUTLER: 'Jonathan Butler'
SINGLES
PETER SPENCE: 'Yesterday's Magic'
JOHN McCLEAN: 'If I Give My Heart To You'
RED DRAGON: 'Hol' A Fresh'
PETER HUNNIGALE: 'Girl On The Side'
KOFI: 'Place In The Sun'
LIVE: Frankie Paul at the Podium
TV: 'The Cosby Show'
FILM: 'Jumpin' Jack Flash' — especially Whoopi Goldberg's slippers
LIKES: Doing Sunsplash and winning an award
DISLIKE: Being separated from my boyfriend
EMBARRASSING MOMENT: When I was in labour, an electrician came in and said: "Excuse me love, do you mind if I fix yer clock now?" (And he did.)

**PETE LEWIS****LPs**

LUTHER VANDROSS: 'Give Me The Reason'
LUTHER INGRAM: 'Luther Ingram'
DENISE LASALLE: 'It's Lying Time Again'
JOHNNIE TAYLOR: 'Lover Boy'
CLARENCE CARTER: 'Hooked On Love'

SINGLES

DAVID HUDSON: 'Now That Love Has Gone'
RHONDA CLARK: 'Sugar'
LYNN WHITE: 'See You Later, Bye'
ROMEO: 'Ooh Baby Baby'
REGINA BELLE: 'So Many Tears'
LIVE: Luther Vandross
TV: Golden Girls
FILM: The Fly
LIKE: Peter Young at Capital Radio
DISLIKE: Mike Ward
EMBARRASSING MOMENT: With Ralph Tee, trying to persuade the management at the Wag Club that we were important enough to get in free.

JULIE ROBERTS**LPs**

SONIA ROBINSON: 'Sonia'
CHERYL LYNN: 'Start Over'
LA LA: 'Le La'

SINGLES

LEVERT: 'Casanova'
SYSTEM: 'Don't Disturb This Groove'
VESTA WILLIAMS: 'Don't You Blow A Good Thing'
TV: Cosby Show
FILM: Hollywood Shuffle
LIKES: Food; Sex
DISLIKES: Margaret Thatcher (a great deal!); Porn pom skirts
EMBARRASSING MOMENT: Being stopped by police for routine check and recognised by a fan who thought I was getting nicked!

JAMMY pic: Anna Arnone

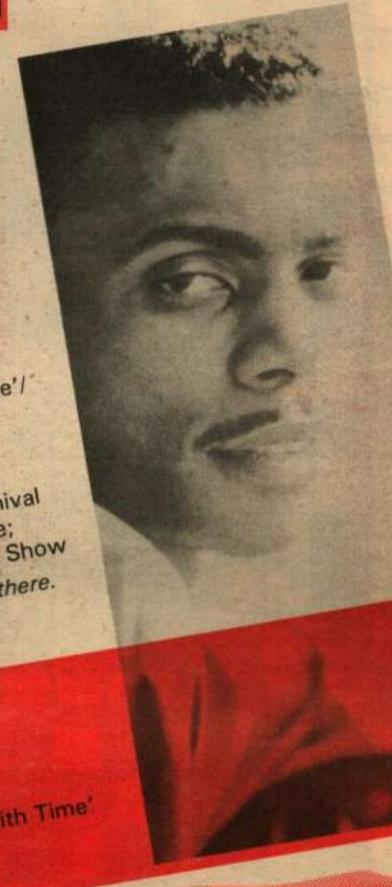
**SIMON BUCKLAND****LPs**

BERES HAMMOND: 'Beres Hammond'
(again)
DIAMONDS: 'Real Enemy'
ERNEST WILSON: 'Promise Me'
FRANKIE PAUL: 'Sara'
JERRY JOHNSON: 'Wackies Album'

SINGLES

ERNEST WILSON: 'Wake Up'
DELROY WILSON: 'Stop Acting Strange'
'Don't Put The Blame On Me'
TREVOR HARTLEY: 'Hooked On You'
DENNIS BROWN: 'Mischief'

TV: Sellers film season; Cartoon Carnival with Lord Charles; Man In A Suitcase; Black Adder The Third; Lenny Henry Show
LIKES: Knowing I've got my family there.
Good music aplenty.

**KEITH SWEAT****LPs**

ALEXANDER O'NEAL: 'Hearsay'
WHISPERS: 'Just Gets Better With Time'
SINGLE
LEVERT: 'Casanova'

MIKI HOWARD

O'JAYS: Let Me Touch You'
WHISPERS: 'Just Gets Better With Time'
SINGLES
WHITNEY HOUSTON: 'Didn't We Almost Have It All'
LIVE: Terence Trent D'Arby
LIKE: I did two albums in 10 months
EMBARRASSING MOMENT: I fell off the stage right onto my butt! Everybody else looked worried but I cracked up with laughter

MAXI PRIEST

LPs
FREDDIE McGREGOR: 'Freddie McGregor'
BERES HAMMOND: 'Beres Hammond'
FRANKIE PAUL: 'Sarah'
LUTHER VANDROSS: 'Give Me The Reason'
MICHAEL JACKSON: 'Bad'
WHITNEY HOUSTON: 'Whitney'

SINGLES
FREDDIE McGREGOR: 'Just Don't Want To Be Lonely'
GEORGE MICHAEL: 'Faith'
RAY PARKER JR: 'I Don't Think Man Should Sleep Alone'
LIVE: Me, in Greece
TV: Lenny Henry Show
FILM: Beverly Hills Cop 2
LIKES: Visiting family in Jamaica; Reagan-Gorbachev summit
DISLIKES: Ethiopian situation — worsening again; Death of Peter Tosh — reggae loses another great artist
EMBARRASSING MOMENT: When a young lady fainted in my arms on stage during my gig in Slough

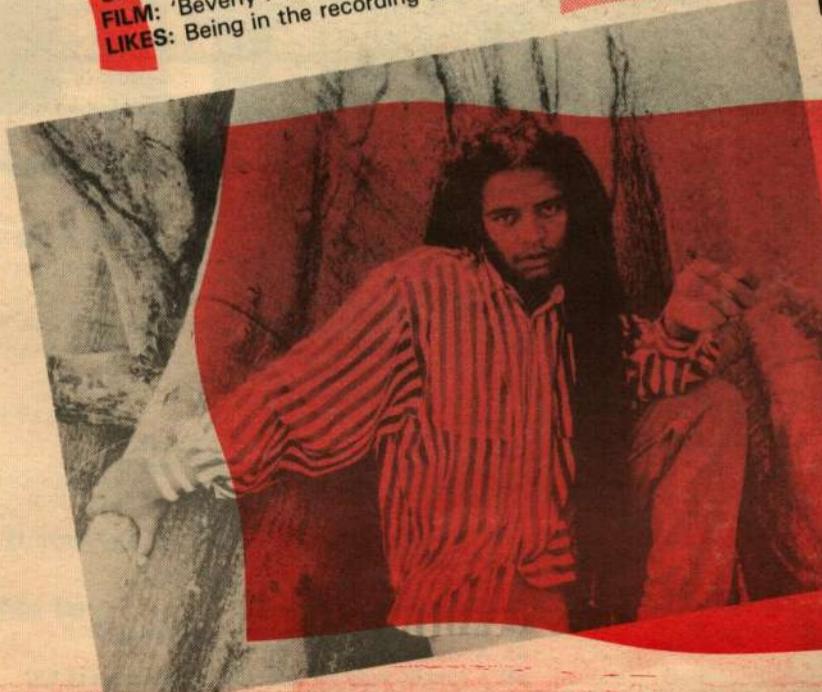
NICK SMASH**LPs**

PUBLIC ENEMY: 'Yo Bum Rush The Show'
BOOGIE DOWN PRODUCTIONS: 'Criminal Minded'

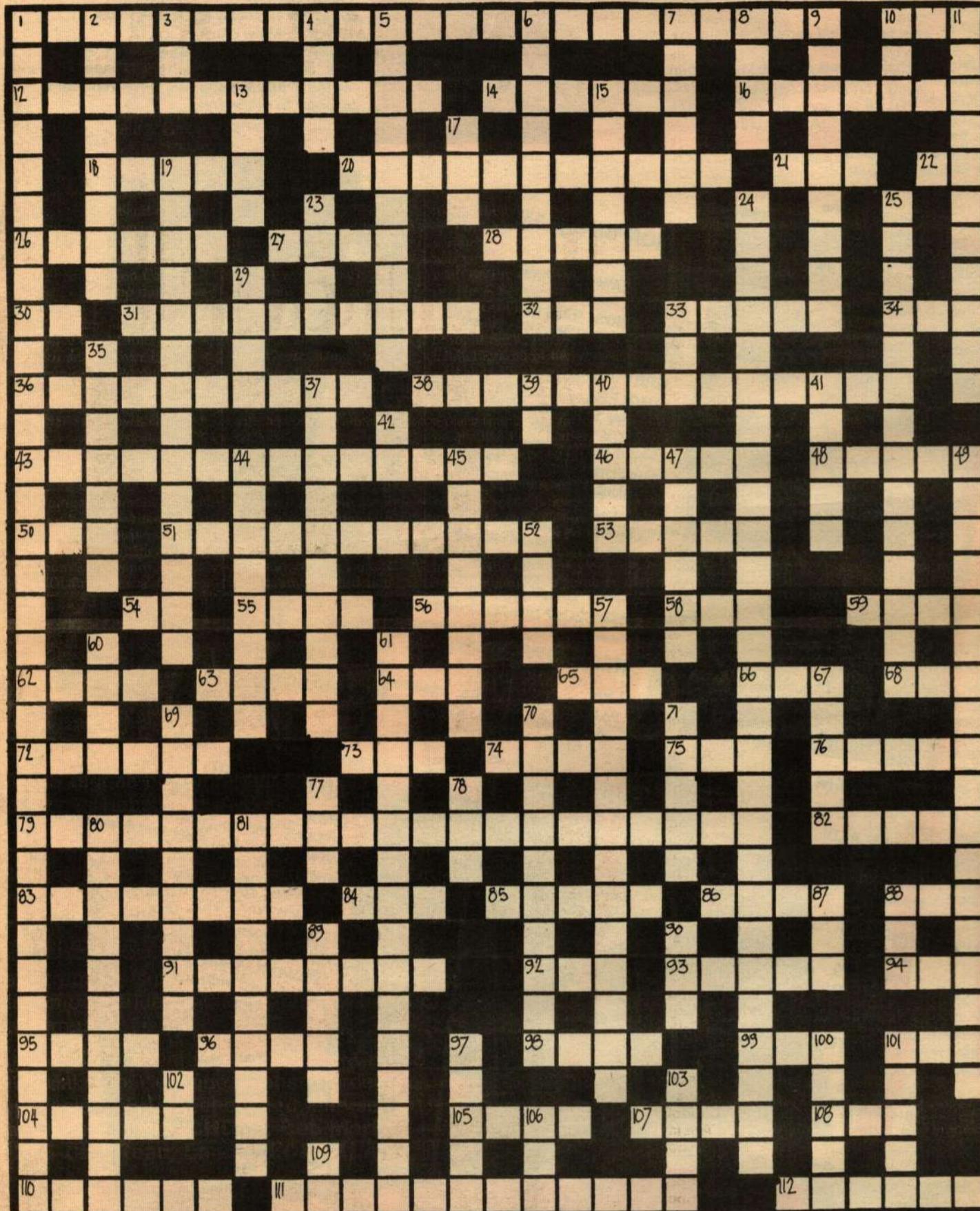
ERIC B & RAKIM: 'Paid In Full'
SCHOOLY D: 'Saturday Night'

GRANDMASTER FLASH: 'Ba Dop Boom Bang'
SINGLES

PUBLIC ENEMY: 'Rebel Without A Pause'
ERIC B: 'Paid In Full — Coldcut Remix'
BOBBY BYRD: 'I Know You Got Soul'
EEPE MD: 'It's My Thing'
THRASHPACK: 'Kinda Cool In The Place'
LIVE: Run DMC — winners by a country mile
TV: Emmerdale Farm
FILM: The Big Easy
LIKE: Trip To New York
DISLIKE: Not enough trips to New York
EMBARRASSING MOMENT: I have no embarrassing moments. I have no sexual hang-ups. I'm pure and clean.



NEW YEAR MEGA X-WORD



ACROSS

1. A touch of speculation from the Temptations (1,6,3,4,6,3)
10. Famous sails in the sunset (3)
12. Did 57 use a pacemaker on this? (3,9)
14. 'Minder' of the Four Tops castle (6)
16. Report/Girls/Stormy (7)
18. Bacharach classic recorded by Stevie Wonder under a pseudonym (5)
20. He's got best friends (5,6)
- 21, 102. A famous Wither-ed plea (3,2)
- 22, 87. A Motown classic — cut on November 5? (2,3)
26. Blues man John Lee is the rugby scrum? (6)
27. This Duck was bassist in the MGs (4)
28. The Gardiner who wanted to wake up with you (5)
30. Chuck Berry's lack of particular place to go (2)
31. The original wood knocker (5,5)
32. Like Adam and ? (3)
33. Sam Cooke worked on this gang (5)

34. Mel's soul mate (3)
- 36, 48. A multiple hit for the Commodores (5,5,1,4)
38. He's so amazing! (6,8)
43. . . . but he's a critic (9,5)
46. Give it to George Benson (5)
48. See 36.
50. Label lurking in a firm carton (1,1,1)
51. Influential Jamaican reggae producer (5,6)
53. A famous do-wop angel (5)
54. Riffin' Diddley (2)
55. The Staples promised 'I'll _____ You There' (4)
56. Archie Bell's boys (6)
58. Kurtis Blow took this trip (3)
59. One time 'King' of 44 (3,1)
62. There was a Platinum one on Motown (4)
63. AWB didn't feel one (4)
64. A simple, early hit from the Jackson boys (1,1,1)
65. Tex/Simon (3)

66. See 96.
68. One in Michael Jackson's life (3)
72. Enchantment's magic land (6)
73. Creed Taylor's label (1,1,1)
74. Chandler/McDaniels (4)
75. . . . and Blakey (3)
76. Hobo hit for Otis and Carla (5)
79. . . . and an impatient hit for Kenny G. (4,4,2,4,3,4)
82. Direction for Joe, the writer and producer (5)
83. . . . and this Benny is a Miami-based cult hero (8)
84. These Spots were a Fifties vocal group (3)
85. P.C. Womack? (5)
86. Intruders had a slow one (4)
88. Descriptive of young Michael? (3)
91. A sweet guy for the Mary Jane Girls (5,3)
92. . . . and a ratty hit for young Michael (3)
93. Edwin Starr's radio (5)
94. Was 71 ready? (3)
95. This Barney was an influential Motown backroom executive (4)
- 96, 66. Fired by Rick James (4,3)
98. Drifters were up on one (4)
99. McCoy's transport? (3)
101. Label in your car? (1,1,1)
104. Their hearts will always shine (5)
105. As lived by Sly Stone? (4)
107. Temptations wished for it (4)
108. Four Seasons' doll (3)
110. A powerful hit for the Pointers (6)
111. . . . but Maze offer soothing philosophy (4,2,3,3)
112. See 5.

DOWN

1. Ray Parker Jnr seems lonely at night (1,4,5,4,3,6,5,5)
2. Sade was a right smooth one (8)
3. See 29.
4. This Bobby's most famous hit was 'Sunny' (4)
- 5, 112. A funkin' 'peak' in the Temptations' career? (8,2,3,3)
6. . . . and a tasty one from Anita B (5,4)
7. Connors/Whitfield (6)
8. Edwin Starr hits its headlines (4)
- 9, 42. A movin' Motown Marvin classic . . . brothers, brother! (5,4,2)
10. This Band chased clouds 'cross the moon (3)
11. To whom was this Three Degrees exposé dedicated? (5,3,3)
13. This Jimmy was a blues star (4)
15. Did Sade keep hers? (7)
17. Motown old star, Weston (3)
19. Rock him tonight! (7,7)
23. Half a Philly team (4)
24. Gladys Knight was the first to score with this gossipy epic (1,5,2,7,3,9)
25. Legend who moved on up after creating an impression (6,8)
29. She was the only English girl to be signed to Motown (4,3)
33. Shorten the Crown Heights Affair (1,1,1)
35. Aretha was on the love one (7)
37. Where is her man? (6,4)
39. Memphis' top label (2)
40. Allen, the gospel man (5)
41. They loved (Philly) music (5)
42. See 9.
44. Vintage group who had sand in their shoes. . . . from the boardwalk? (8)
45. Randy Crawford's emotions? (8)
47. Mezzoforte's party venue (6)
49. Dennis Edwards finds a love potion. . . . tell me! (5,2,11)
52. Rodger's river (4)
57. His tears cut famous tracks (6,8)
60. . . . and he was goin' here (2,2)
61. Their system survives (5,4,3,4)
67. Melvin's blue boys (5)
69. A Vandellas' classic (5,4)
70. He knows the best part of the night (4,6)
71. Barbara sounds as if she could work with stone! (5)
77. Label in the middle (1,1,1)
78. Just Gilstrap (3)
80. She needs a jump start (7,4)
81. . . . but she's a hot shot! (5,5)
87. See 22.
88. See 100.
89. 'People' gave him a big hit (5)
90. Boy for Mary Wells (3)
97. Vibrations found love in 'em (5)
- 100, 88. Wet Philly label (5,3)
101. Track for Billy Butler (5)
102. See 21.
103. Wells/Wilson (4)
106. Otis R's and sound (3)
109. What did Bessie Banks do now? (2)

1. MARRS, Pump Up The Volume (12-inch) 4AD
2. NITRO DeLUXE, Let's Get Brutal (12-inch) Cutting/Cooltempo
3. ERIC B. & RAKIM, Paid In Full (12-inch) 4th & Broadway
4. LILLO THOMAS, Sexy Girl (LP/12-inch) Capitol
5. LEVERT, Casanova (LP/12-inch) Atlantic
6. TASHAN, You've Got The Right Attitude/Read My Mind (LP/12-inch) Def Jam
7. PUBLIC ENEMY, Rebel Without A Pause (LP/12-inch) Def Jam
8. JOYCE SIMS, Lifetime Love (12-inch) Sleeping Bag
9. STOCK, AIKEN & WATERMAN, Roadblock (12-inch) Breakout
10. RAY PARKER JR., I Don't Think That Man Should Sleep Alone (12-inch) Geffen
11. SYBIL, Let Yourself Go (12-inch) Champion
12. JUICY, After Loving You (12-inch) CBS
13. SHERICK, Just Call (12-inch) Warner
14. WHISPERS, Rock Steady (12-inch) Solar
15. RICK CLARKE, Perfect lady (12-inch) RCA
16. DARLENE DAVIS, I Found Love (12-inch) Serious
17. MACEO & THE MACKS, 'Cross The Tracks Urban
18. JELLYBEAN, The Real Thing Chrysalis
19. CHUCK STANLEY, Day By Day/The Finest Things In Life (LP/12-inch) Def Jam
20. SURFACE, Happy (LP/12-inch) CBS
21. FIRST CIRCLE, Working Up A Sweat (12-inch) EMI-America
22. LIVING IN A BOX, Living In A Box (12-inch) Cooltempo
23. ERIC B. & RAKIM, I Know You Got Soul 4th & Broadway
24. MILES JAYE, Let's Start Love Over (12-inch) Island
25. SLY & ROBBIE, Boops (Here To Go) (12-inch) 4th & Broadway
26. LL COOL J, I'm Bad (12-inch) Def Jam
27. STEPHANIE MILLS, You're Putting A Rush On Me (LP/12-inch) MCA
28. MICHAEL JACKSON, Bad/Another Part Of Me, etc. (LP) Epic
29. STEVE 'SILK' HURLEY, Jack Your Body (12-inch) DJ Int
30. PEGGI BLU, Tender Moments/Two Can Play At That Game (LP/12-inch) Capitol
31. PUBLIC ENEMY, You're Gonna Get Yours (LP/12-inch) Def Jam
32. LILLO THOMAS, I'm In Love (LP/12-inch) Capitol
33. VANESE THOMAS, Let's Talk It Over (LP/12-inch)/I Wanna Be Close To You (LP) Geffen
34. RICK ASTLEY, Never Gonna Give You Up (12-inch) RCA
35. JOYCE SIMS, Come Into My Life (LP/12-inch) Sleeping Bag
36. ZUSHII, Surprise, Surprise (12-inch) Debut
37. LILLO THOMAS, Downtown (LP/12-inch) Capitol
38. SPOONIE GEE, The Godfather (12-inch) Tuff City
39. MILLIE SCOTT, Every Little Bit (12-inch) 4th & Broadway
40. KENI STEVENS, I Cannot Live Without Your Love, etc. (LP) Jam Today
41. ROXANNE SHANTE, Have A Nice Day (12-inch) A&M
42. JANICE BULLUCK, Do You Really Love Me (LP/12-inch) WRC
43. JONATHAN BUTLER, Lies (LP/12-inch) Jive
44. KID 'N' PLAY, Last Night (12-inch) Cooltempo
45. GLEN GOLDSMITH, I Won't Cry (12-inch) RCA
46. PROJECTION, Love Struck (12-inch) Elite
47. AUDREY WHEELER, Irresistible (LP/12-inch) Capitol
48. GAP BAND, Big Fun (12-inch) Total Experience
49. GLENN JONES, Stay With Me (LP/12-inch) Jive
50. ALEXANDER O'NEAL, Never Knew Love Like This/Hearsay/The Lovers (LP) Tabu
51. MISSION, Show A Little Love (LP/12-inch) CBS
52. ANGELA WINBUSH, Angel (LP/12-inch) Mercury
53. KEITH SWEAT, I Want Her (LP/12-inch)/Make It Last Forever, etc. (LP) Vintertainment
54. REGINA BELLE, Show Me The Way (LP/12-inch)/So Many Tears, etc. (LP) CBS
55. NATALIE COLE, Jump Start/More Than The Stars (12-inch) Capitol
56. KENNY 'JAMMIN' JASON, Can U Dance (12-inch) DJ Int
57. WHITNEY HOUSTON, For The Love Of You, etc. (LP) Arista
58. HERB ALPERT, Keep Your Eye On Me (12-inch) Breakout
59. DON BLACKMAN, Heart's Desire/Let Your Conscience Be Your Guide, etc. (12-inch) Arista
60. SYBIL, My Love Is Guaranteed (12-inch) Champion
61. PATRICE RUSHEN, Watch Out (LP/12-inch)/All My Love, etc. (LP) Arista
62. LL COOL J, I Need Love (12-inch) Def Jam
63. LUTHER VANDROSS, See Me (12-inch) Epic
64. JANET JACKSON, Let's Wait Awhile (12-inch) Breakout
65. ATLANTIC STARR, Always (12-inch) Warner
66. BOBBY WOMACK, How Could You Break My Heart (12-inch) Arista
67. RONNIE McNEIR, Follow Your Heart/Everybody's In A Hurry/Love Suspect, etc. (LP) Expansion
68. VESTA WILLIAMS, Once Bitten Twice Shy (LP/12-inch)/Don't Let Me Down, etc. (LP) Breakout
69. COOKIE CREW, Females (Get On Up) (12-inch) Rhythm King
70. DONNA ALLEN, Serious (LP/12-inch) CBS
71. CHANDRA SIMMONS, Never Gonna Let You Go (12-inch) Fresh
72. TRUE MATHEMATICS, After Dark (12-inch) Champion
73. BEN E. KING, Stand By Me (12-inch) Atlantic
74. ROGER, I Wanna Be Your Man (LP/12-inch) Reprise
75. FREDDIE JACKSON, Have You Ever Loved Somebody (LP/12-inch) Capitol
76. KENNY G., Songbird (12-inch) Arista
77. EPEE MD, It's My Thing (12-inch) Cooltempo
78. CRIMINAL ELEMENT ORCHESTRA, Put The Needle On The Record (12-inch) Criminal/Cooltempo
79. DYNAMIX 2, Just Give The DJ A Break (12-inch) Cooltempo
80. ALEXANDER O'NEAL, Criticize (12-inch) Tabu
81. TAWATHA, Thigh Ride (LP/12-inch) Epic
82. ROY AYERS, Blue Summer, etc. (LP) Epic
83. FEEDBACK, So Fine (12-inch) Production House
84. NAJEE, Najee's Theme, etc. (LP) EMI-America
85. CURTIS HAIRSTON, The Morning After (LP/12-inch) Atlantic
86. HOUSEMASTER BOYZ, House Nation (12-inch) Magnetic Dance
87. JAZZY JEFF/FRESH PRINCE, The Magnificent Jazzy Jeff Champion
88. LOLA, Wax The Van (12-inch) Jump Street
89. DEREK B., Get Down (12-inch) Music Of Life
90. CAMEO, Back And Forth (12-inch) Club
91. GREGORY ABBOTT, Shake You Down (12-inch) CBS
92. JACKSON SISTERS, I Believe In Miracles (12-inch) Urban
93. JAZZY JEFF/FRESH PRINCE, A Touch Of Jazz (12-inch) Champion
94. SALT 'N' PEPA, My Mike Sounds Nice (12-inch) Next Plateau
95. LA MIX, Don't Stop (Jammin') (12-inch) Breakout
96. ANITA POINTER, Overnight Success (LP/12-inch) RCA
97. T-COY, Carino (12-inch) reConstruction
98. WHISPERS, Special F/X (LP) (12-inch) Solar
99. GRANDMASTER FLASH, U Know What Time It Is (12-inch) Elektra
100. JELLYBEAN, Who's Found Who (12-inch) Chrysalis

ECHOES

SOUL Chart

1987



NEWS

PUBLIC ENEMY to produce the **She Rockers?** According to rumours this indeed is truth as PE plan to return to London in the new year to make good their boast that "London is the rap capital of the world", during their recent tour here.

The original title of 'Bring The Noise' was 'Too Black, Too Strong' which is spoken at the beginning of the track.

LL COOL J eventually showed up at the after-gig throw-down at London's Wag Club but was he in a socialising mood? No, he was more concerned with looking inconspicuous decked out in bizarre Reebok ski-hat and ski-goggles. His minder, also looking inconspicuous in dark shades, made sure that nobody, but nobody, came within touching distance and chased a couple of girls away who tried to get autographs.

The bash itself was a fairly quiet low-key affair with £2,000 of free booze on hand. But by the time I left, none of the Def Jam crews had taken over the turntables as they did at previous Def Jam parties.

As 'Top Billin'' by **Audio II** starts to break big this side of the Atlantic, news reaches me that it's sold 40,000 copies in the New York area.

NEW YORK NEWS . . .

As I was waiting outside the Latin Quarter club for **KRS ONE** to arrive for an interview (he didn't show), a snazzy BMW pulled up in front of the building and out popped two dudes — and out spilled the extremely def remix of 'Ragamuffin Hip Hop' (which lasts eight minutes!).

The club that is getting all the attention at the moment is the 'Milky Way', which has just re-opened after a few weeks of looking for new premises. Run by the eccentrically named **John Beaver Truax** (his real name, honest!) in attendance at the MW last night were **Russell Simmons** and **Full Force** with **LA Posse** on the decks.

Many phone calls were placed to **Kool Moe Dee's** home to try and get the mite one to talk about his new album but he was too busy watching soap operas to answer the phone.

interview

THE BLACK Flames are going to be one special group if the buzz on them is anything to go by.

Joe (17), is the youngest of the four; he was also the first to turn up at our pre-arranged interview time at Rush Management in No-Ho.

Rush PR man, **Bill Adler**, Joe and myself, adjourned to the No-Ho Star, a hamburger joint around the corner on Bleeker Street.

No-Ho is a funny old place; it has all the looks of a rundown neighbourhood, yet the burns on the street thank you and wish you a nice day if you refuse to give them any money. The No-Ho Star is a upmarket eatery in this downmarket area that has Broadway slicing through it and Greenwich Village further down Bleeker Street.

The Flames come from Newark, New Jersey, a grotty strip of marshland that's 30 minutes from Manhattan that has a few lonely imitations of the Manhattan skyscrapers, an International airport, a no man's land of disused docks, more marshland and oil refineries.

Bill Adler: "Tell him about the racial composition."

Joe Adams: "The what?"

Newark has a population of about 500,000 and is 65 per cent black, filling the high schools with kids who live close enough to, yet too far from,

the bright lights of downtown money-making Manhattan.

Yahya is next to arrive, together with the burgers and coffee.

Their dreams were fired by listening to CBS FM (an oldies station in New Jersey); Yahya's father was in The Monotones who wrote 'The Book Of Love' and who practised in the basement of their home, which charted Yahya's future in music right from the start.

Yahya: "I remember when we used to sit in the basement and watch them play they used to practice all night sometimes down there."

From that point on did you want to sing for a career?

Yahya (real name John Sykes): "Yeah, but I was too scared. I wouldn't sing for anybody."

Joe: "When he first started singing with us he would sing with his back to us."

How did you get over it?

Yahya: "Girls".

Three of the four Flames are under 20, so it's not too surprising that conducting an interview with them in a crowded restaurant is a bit like controlling a day trip to the zoo. Their attention is easily swayed by any woman walking by our table, but with Adler's help our conversation slipped back into the interview mode.

"Our manager sent us some cookies after a gig we did once, so we let him be our manager." Besides cookies and

SMASH HIT SINGLES

LPS

by NICK SMASH

VARIOUS: 'Less Than Zero' (Def Jam)

The music from the flick is outstanding, it's too bad the film is shit. In New York before they run 'Less Than Zero', a short film featuring a gorgeous black model, tells the audience that, "crack kills". This is a good example of how not to tell kids to not do drugs. The movie's message similarly weak, and the impact of the book has been completely lost in transition.

Of interest to regular readers of this column is 'Bring The Noise' by Public Enemy and the best thing that LL Cool J has done since his first album. 'Going Back To Cali' has LL quietly reciting the words over a funk/jazz backing and shows that LL is capable of so much more than just all the yelling. The difference in his performance is that Rick Rubin produced the track; stick with Rick, James!

'Bring The Noise' you all know by now I'm sure, but don't close your ears to the other tracks on this varied and stunning album. Def Jam's future heroes, The Black Flames, are here in full effect, as are Aerosmith, Slayer, Joan Jett, Juice Jones and the best Bangles record yet, 'Hazy Shade Of Winter'.

Yes, there's only two rap tracks here, but the whole album is HARD and well worth hearing.

VARIOUS: 'Christmas Rap' (Profile IMP)

An excellent selection of seasonal raps with the best being Run-DMC, Sweet T, Spyder D and King Sun. 'Ghetto Santa' by Spyder D is my favourite with its "Mommy, mommy, here comes Santa Claus, and he's black!" and a hearty, "Yo, ho ho". All the best tracks, or at least my favourite ones rely on original music, good raps and humorous one-liners. I haven't said anything about side two because I prefer side one. Side two has Derek B, The Disco 4, The Showboys and The Surf MCs. A great present for any sister or brother.

UTFO: 'Lethal' (Select IMP)

I love this album because: (a) Full Force have produced it and it doesn't sound like FF; and (b) UTFO are tame, unfrantic rappers laying down a smooth vocal groove instead of the usual yelps.

The brilliant 'Ya Cold Wanna Be With Me', 'Ask Yo Mama' and 'Master Baby' have UTFO using those rich voices to full effect, whereas 'SWAT', 'Burning Bed' and 'Let's Get It On', all share that naughty UTFO sense of humour.



Single Of The Fortnight

PUBLIC ENEMY: 'Bring The Noise'/'Rebel Without A Pause' (Def Jam)

Bringing together two of this year's biggest sounds on one platter. Irresistible — and 'Sophisticated Bitch' is here too!

RUN-DMC: 'Christmas In Hollis' (London)

I went through Hollis recently; I hope it's prettier when there's snow on the ground. The 12-inch features 'Walk This Way', 'Peter Piper' and 'Kings Of Rock'. 'Hollis' is the first new single from Run for newly a year. It's good, but I've heard three tracks from the next album and they're, well, better.

ASHER D. AND DADDY FREDDY: 'Ragamuffin Hip Hop' (Profile IMP)

Coming back at us twice as strong is eight-minute 'Ragamuffin' from the Big Apple. This is proving to be massive over there; 1988 will be London's

year, just you wait!

ERIC B.: 'Paid In Full' (FAB)

Derek B does the remix here, utilising a John Cougar Mellencamp guitar riff. Derek has added some different bits to the coldcut original while retaining the same style.

CASH MONEY AND MARVELOUS: 'Play It Kool' (Sleeping Bag)

Stealing a bit from the Broadway musical 'Westside Story', Money and Marvelous give us a real hot taster of their first appearance next week in the East End. The flipside, 'Ugly People Be Quiet' is all right, but in my experiences with the world's best DJs (Jay, Dee, Creator Money, and Jeff) it's always the live gigs that really blow their reputations out.

KOOL MOE DEE: 'How Ya Like Me Now' (Jive)

The flipside has an extended version of 'Do You Know What Time It Is'. Both tracks represent Kool at his best, take my word for it.

VARIOUS: 'Known To Be Down' (Positive Beat Records)

This introduction to the Ladbroke Grove posse is an extremely rough representation of what happens out there, but authentic nonetheless. The production is a little lacking but there is enough talent displayed over these 10 tracks to indicate that a strong future looks certain for this label and its acts.

My favourite track features the She Rockers and DJ Streetshead, who has proved his talents before, and this track (called 'First Impressions') adds to his rapidly expanding list of hits.

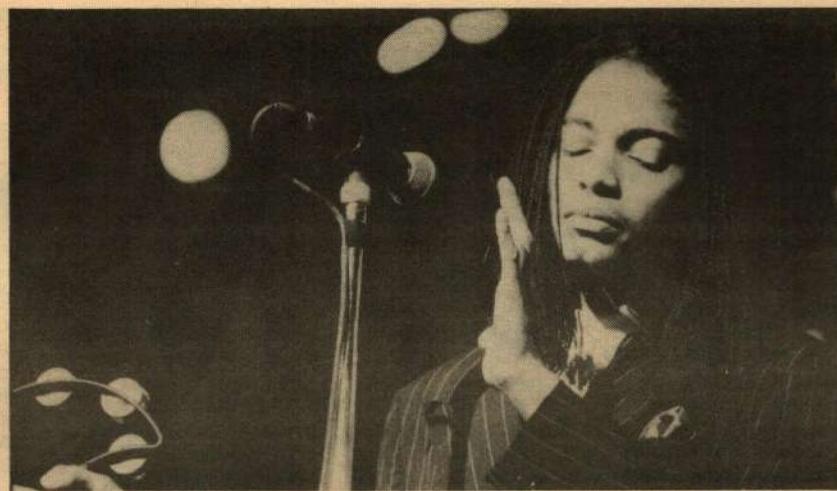
THE SKINNY BOYS: 'Skinny And Proud' (Jive)

There's a track on this album called 'This Record Is Hell'.

This is quite accurate and is all I have to say about this album.

I will add though that the rapping is a little too faceless, a little too frenetic to hold my attention for longer than two songs.

'I Won't Stop' has some odd sound effects scratched in, 'Skinny And Proud' is good and 'Poison This Place' has a great keyboard part and a huge break. It's the rapping that is the most frustrating aspect of this record; maybe just a bit too skinny.



TERENCE TRENT D'ARBY pic: Tim Barrow

JUDY, JUDY, JUDY

JUDY MOWATT,
London, Town &
Country Club

OK, hands up all those who didn't bother to check Judy Mowatt's first UK solo gig, thinking that it would probably be a soft reminder of the past. The lady hasn't exactly been prolific of late, and her most recent album 'Love Is Overdue' did not showcase her vocals to illuminating effect. Hence the less than capacity crowd.

The band, known as the A-Team, hail from New York City, and including in their number such luminaries as Val Douglas on bass, Alastair Hackett on drums, Kevin Batchelor and Jerry Johnson (aka Tom & Jerry) on trumpet and sax respectively, Sidney Mills on keyboards, and sit-in man Red Eye (from Instigators) on guitar, they are comparable to a bubbling,

white hot volcano. The team are explosive!

Miss Linda and Lady English, an over-anxious young female rap duo, open the show with an enthusiasm matched by well-rehearsed routines. Any girl who can stand — or rather jump and frolic — onstage and spout the same anti-sodomite waffle as the best of the boys, deserves a casual notation.

Dominic, our homeboy who's gone on to become one of the biggest things in Jamaica since hot bread and Yellowman, is less at ease with the powerful backing crew, though one particular girl in the audience is screaming from the time he saunters onstage in sharp suit and darks to the time he briskly executes stage right. He manages a shaky 'Dominic Favour Boy George', accompanied by much tremulous

shaking of the hands. I'd say he's a mite nervous about playing on a live London stage for the first time, especially with a band he's unused to, but he pulls through, smiling a gappy grin.

Anyone who might doubt Ms Mowatt's power as an artist in her own right is very wrong, for she commands the attention throughout a long and varied set, literally and liberally radiating good vibes and niceness to all and sundry. Capably aided by her niece and another young Ms. Judy — colourfully bedecked — skilfully moves through the inspired intensity of 'Black Woman' (a song which, obviously, brings the cheers in) to the sharp, quick fire rap-rapport of Rita Marley's 'Good Girls Culture'. The woman can sing, and tonight she lets us know it.

Simon Buckland

CHOC ICE, ANYONE?

ASWAD: University of Manchester
THE MAIN hall at Manchester University Students Union is a big characterless box. There's

no support group, disco or backing tape as the masses poured in; so it was a bit like waiting for a film to start. Anybody want a choc ice? Then

suddenly . . . there was Aswad.

It feels like Aswad have been around forever. Over the years their songwriting has covered everything from roots protest songs to straight lovers and dancehall antics. They've always sold well in the reggae market, with a sound that was heavy yet had a commercial lightness of touch, and yet have seen others achieve widespread commercial success that perhaps they themselves deserved. Always the Princes never the Kings.

The Aswad roadshow in '87 is a slick, professional presentation with superb balance. The crowd swayed to the lovers, roared to the political statements, while the dancehall chatter tickled the student street cred, but bored the hardcore devotees. The musicianship was superb, the humorous set pieces were humorous set pieces (though done with great style), and Drummie does a great version of 'My Baby Just Cares For Me'. In all a good set, worth seeing, yet somehow undemanding.

Five days before I'd caught the Frankie Paul/Dennis Brown tour, an event of such unpretentious crowd pleasing greatness that perhaps Aswad suffered in comparison. If Aswad do not quite hit those heady heights at least they do a better show than Maxi Priest (there you go editor person, nice controversial bit at the end).

Dean

FIRST PAST THE POST

TERENCE TRENT D'ARBY: London, Brixton Academy

ANYONE AMBITIOUS enough to play the media at their own game must watch out for the backlash. With this in mind, it's been interesting to read some of Terry's more recent comments concerning the pop press' inability to take a joke. Having switched his attack from straightforward to wind-up, is D'Arby now wondering whether he over-estimated our intelligence? (Certainly he couldn't underestimate that of some of my more mainstream 'colleagues'.)

Whatever, D'Arby's biggest advantage is that

his talent is always able to give him the final word. The album was good (if not any better than that), and his level of visibility over the past year has been remarkable for a person sporting his skin tone. But what of the live work?

Considering his first gigs were greeted with choruses of 'so what?', Terry's current list of dates must have done him the world of good.

OK, anyone touring on a number one album ought to at least have confidence in himself, but self-assertiveness alone does not give an entertainer the ability to remain the absolute centre of attention throughout the

entirety of a 90-minute show. He may steal a lot of his best moves from James Brown, but D'Arby unquestionably had what tonight's largely white audience were looking for.

A list of the numbers covered is largely pointless since, with only one album to work, an artist is clearly going to cover most of its contents. At present D'Arby chooses to intersperse such material with the odd soul classic, this evening running 'Wicki Wacki' and 'Soul Power' together and, later, 'Wherever I Lay My Hat' and 'First Cut Is The Deepest'. His band, The Bojangles (oh Christ!), weren't unfortunately, up to the Brown number, though the Fatback tune slapped pretty hard.

Actually the biggest drawback to an otherwise enjoyable performance — D'Arby's tendency to play the sexy pop star at the expense of artistic commitment — was only emphasised by the make-up of his audience, few of whom gave one the impression of digging much deeper than The Roxy or Janice Long for their musical insight. They wanted all the arse-wagging and pouting, and so long as they could also have 'Wishing Well', 'If You Let Me Stay' and hear their man raucously entreat grandmother to vacate her rocking chair, then that's all life demanded.

It's not an easy role, being a music snob.

Chris Wells

YOU CAN'T BEAT POETRY

BENJAMIN

ZEPHANIAH: London Camden Centre

THERE WAS more than I bargained for at this one.

For a start there was the Mayor of Camden complete with chain, speechifying about his childhood encounters with Marcus Garvey. Then there was an African dancer with accompanying congas, and then a fashion show with gushing commentary and Twenties music.

All, I found out, in aid of Camden's African Jubilee, and as a warm-up to Benjamin Zephaniah's first and only musical collaboration with Abacush.

Not that there were many people to warm up. The Camden Centre is a reasonably-sized venue and we all felt a bit lost in the space.

Still, those who did turn up were appreciative enough and somebody even clapped the mayor's speech.

Zephaniah kicked off with 'Free South Africa' and it soon became apparent that the clarity of his words was going to suffer under the backwash of drum and bass.

It wasn't until his encore ('I Love Me Mother And She Loves Me') that I managed to hear every word he gave out — and that was because there was no backing.

Using Abacush was a worthy experiment which was probably greeted with more enthusiasm by long-

time Zephaniah fans. For those less familiar with his words (but eager to hear them) it was a bit frustrating. On the whole Abacush are a competent but unspectacular band, and I would have preferred to hear the poetry in isolation.

There were moments of excitement like the funky adaptation of 'Progress' and the powerful 'Somebody Make A U-Turn', but overall the music subtracted more than it added.

Zephaniah is a militant

character and his words deserve to be heard. He and the band had obviously worked hard to match the rhythms with the poetry, but for me it just didn't work. Having said all that it was by no means a bad night out — in fact a very pleasant one. And it opened my eyes to one thing — however much coverage you get in the press or on TV it's still hard work for a poet to pack them in for a stage show.

Peter Mason

★★★★★★★★★★★★★★★★

NEW YEAR COPY DATES

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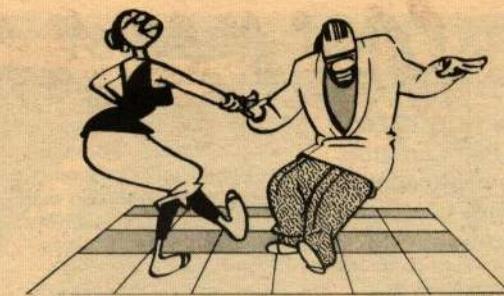
★★★★★★★★★★★★★★★★



pic: STEVE WRIGHT

RIGHT, NOW, hands together, feet by your sides and, all together, s-t-r-e-t-c-h that bloated, fat gut. F-i-l-i that bucket with vomit. P-a-s-s o-u-t on the living room carpet. Oh my God, look at the state of you. This is not how the Lord would have wanted it.

What you need is some exercise. Let's begin by testing your brains. Do you know anything about independent soul? I mean, are you in possession of, say, a discography on any of the following: Lee 'Shot' Williams, Vernon Garrett, Kip Anderson, Bettye Swan, McKinley Mitchell, Ronnie McNeir, Ann Sexton, Joe Perkins, Clay Hammond, William Bollinger, Roy Lee Johnson or Jimmy Armstrong? Do you have the material and the opinion to write an article on, for example, the rise of independent soul, or perhaps, the state of the UK indie scene? If so, then Rod Dearlove at Voices From The Shadows mag would like to hear from you. There's a new issue of said publication scheduled for February '88, so now's your chance to get those thoughts down on paper (preferably typed) and accompanied by



NIGHTCLUBBING FIGHT THE FLAB DOWN IN THE CLUBS!

photographs where possible) to VFTS, 17 Woolam Hill, Burstwick, Hull HU12 9HJ. Issue 6 ought to be the first type-set edition!

Right, now for some physical jerks. If you really want to get back in condition after the Christmas excess, you could do a lot worse than attend the new year all-dayer at the MERCIA CLUB, LOCKHURST LANE, COVENTRY on New Year's Day. Jocks to fight the flab with include Colin Curtis, Graeme Park, Dennis Murray, Constructive Trio, Import Squad, Chris Reid and

many more, and there'll be

a separate jazz room for those who prefer to undulate rather than wobble. Live PAs are planned (though no names yet). Tickets are £4.00 in advance (more on door), opening time being 4pm, closing time 12 midnight. For coach details call 0772-700282.

Down in the smoke, our candidate for the presidency of the Royal National Homing Union (yeah, my dad used to fancy 'em too!), Tony James writes to inform us of his Saturday night residency at BUSKERS, POLLARDS ROW, BETHNAL GREEN, E2. where, with DJ Steve, he'll be spinning all the latest, hottest soul and Seventies sides. 8pm until late, it says here, and who are we to argue. Tony is also looking for something to do on a Sunday night too, but then aren't we all?

Back to the celebrating lark, and the young, handsome Mr Nat (Chris of that ilk) is having a rap attack(!) on New Year's day at the CLAPHAM YOUTH CENTRE, 61 LYHAM ROAD SW4 (off King's Avenue and Acre Lane), from 2pm until 12 midnight. It's an under 18s only do, so don't take your Gran. Nearest tube is Clapham North, most convenient buses 35, 37 or 137. Get out your A-Zs, you lazy sods.

Hmm. I see an enormous list of Chris Brown dates before me. All except one of them are out date. I'm running towards the one at the bottom — a Special Branch dooo at the ASTORIA, CHARING CROSS ROAD WC2 and later at THE VENUE, CHELSEA FC, FULHAM (a double header, as they

say) but my feet are turning to lumps of lead. I can't move. And this enormous, beer crazed, teeth gnashing Chris Brown is chasing me and aaaaagh! Oh God, it was only a dream.

Simon Goffe still has the fever, of course, (does Fi-Fi know about this?) and he'll still be radically answering the Eighties come January 2 at the ASTORIA, CHARING CROSS ROAD WC2 with a special 'Hangover Party'. Joining the lad will be the CCR Crew (of 'Stretching The Pieces' fame) plus new UK soulman, Marvin Springer. Times are 11pm until 3am, admission, members £5, non-members £6. (So remember to take yours.) And don't unscrew the lights upstairs!

Martin 'Yogi' Haughton writes (on rather adulterated Postman McPat notepaper) with a list of gigs and thank-yous. First the work: On Saturdays you'll find the laddie at HOOCH, TALLCROSS, EDINBURGH with able assistance from Warren T. Fridays sees him at the SUB CLUB, JAMAICA STREET, GLASGOW with Graham Wilson. (Both gigs 11pm-3.30pm). Sundays Yogi has a bi-weekly venue (check for the right night!) at the GARRICK HOTEL, MOTHERWELL, 11pm until 2am-ish, of which it has been said (probably by Mr Haughton) that it's the best night in Scotland.

Now the gratitude. Mart would like to thank all the people who went down from Scotland and came out the London woodwork when he played the Town & Country Club and Capital Radio during November. Support very much appreciated, grovels our hero. Oh, and please do send the piccys, Yogi. It'll mean we won't have to print grossly sexist shots like the one alongside this piece, which reputedly shows the Kent Soul Festival jockeying team prior to their extensive Christmas activities. Draping trees in arousing strands of tinsel is quite appalling.

Wednesday, December 30 is the date for 'The Main Event — '87', the annual sell-out bash at THE DOME, HORSE-FAIR, BIRMINGHAM. Compared by Freakie Dee and DJ'd by Kenny B, Crazy G and KKJ, the event features an alternative fashion and hair presentation plus PAs from Loose Ends and the BB&Q Band. Doors open at

7.30pm, and there'll be lots of giveaways, including a holiday for two. Tickets are £6.50 in advance from Don Christie, Summit and Ruby Red. If you wanna go, you'd better book early.

Events forthcoming at the OASIS, ROSEBERY PLACE, DALSTON E8 include, on New Year's Eve, a special 'Ring in the New Year' party night with Santic and CJ Carlos supplying the sounds. Lots of freebies and prizes. The very next night, January 1, the dynamic duo will be

back to present the first 'soul party' of '88, while on January 2, Jasper and CJ Carlos are hosts to the Oasis' first mixing, rap and beatbox championships of the year. Celebrity judges are lined-up as well as lots of cash prizes. Sunday, January 3 sees Michael, Jasper and CJ Carlos together, popping each other up as they deliver the grooves. No jeans, trainers or hats, it says here.

Finally, those who still haven't made up their

minds where the hell to go on New Year's Eve may wish to consider THE FRIDGE, TOWN HALL PARADE, BRIXTON where a bumper line-up of jocks are in attendance to swing in the new year. Jay Strongman heads the pack, of course, but you can also spin to the delights of Ben and Andy (of the Boilerhouse) and Adrian 'Pee Wee' Jae. Frolicking begins at 9pm and doesn't end until 4am. Admission is £10.

Goffe Mixture

In which our hero takes a nostalgic trip back through the year that was . . .

IT HAS been a strange year for the underground. On the one hand it has been hit, like all public services, by the government's increasingly desperate attempts to revive the trend for poverty, which was last so widespread in the Thirties. Then, of course, there was the Kings Cross fire.

Musically, though, the underground has fared better. Buskers have increased in number, taking advantage of staff cuts to claim their rightful ownership of the network of tunnels — though they still seem determined to churn out endless re-runs of late Sixties/early Seventies tunes — a trend which spread during 1987 to the alternative underground network of the clubs and pirate radio.

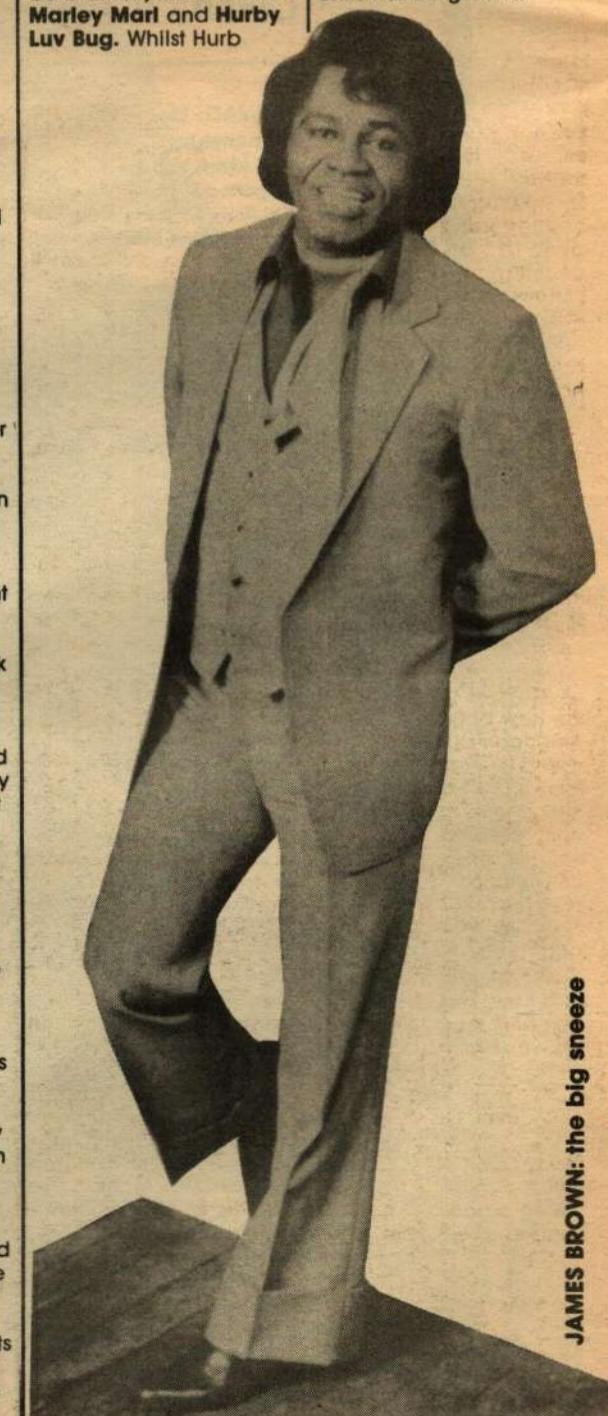
Rare groove was, without doubt, the sound of the summer of '87. It peaked one Saturday night in July when the followers massed in Kentish Town to worship at the altar and were blessed by missionaries Bobby Byrd and Vicki Anderson, presided over by Godfather Norman Jay, whose sermons every Saturday afternoon on radical radio station Kiss FM have become legendary. Rare groove reintroduced an element of excitement into the musical scene, and brought soul music back onto the agenda, albeit old soul.

The seeds of its downfall were contained within it, though. The very nature of the excitement was scarcity, and the more people that got involved the more ridiculous the price of records became, until the inevitable bootlegging split it wide open. Pointless arguments over the relative merits of new records against old ones fuelled the fire, not to mention the vast overexposure in clubs of any record that James Brown had sneezed near.

The last straw was an article in City Limits magazine that purported to show how rare groove had been hyped by record distributors left with an excess of cut-outs that they couldn't shift. Current disillusion with rare groove is offset by

concentrated on female rappers like Sweet Tee & Jazzy Joyce and his most successful duo, Salt 'N' Pepa. Marley took time off from backing Mr Magic on New York radio station WBL to give Spoonie Gee one of the big records of the year, 'The Godfather'. Marley and Hurby didn't have it all their own way, of course. Eric B emerged with the hip-hop album of the year, while Public Enemy kept Def Jam in the running with the highly original boiling kettle (nicked, of course, from James Brown) on 'Rebel Without A Pause'.

But the most exciting thing about 1987 was the eventual hatching of the British underground



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fever....!
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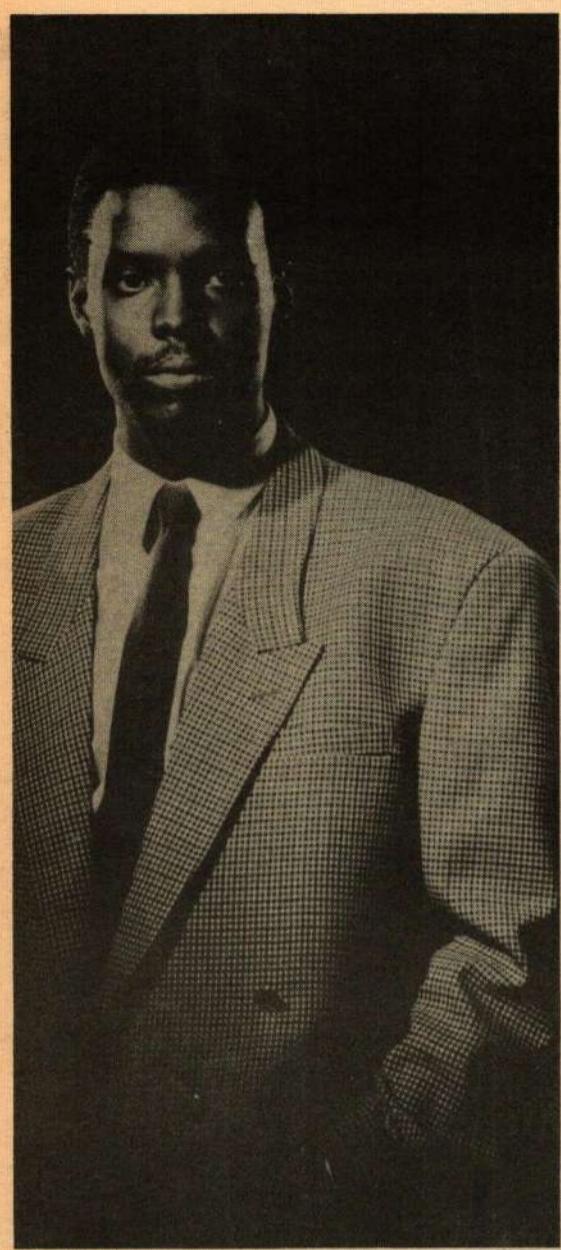
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RICK CLARKE

movement, which had been cooking up ready for a number of years. Well, it finally boiled over with a vengeance! The emergence of a new network of relatively successful independent dance labels paved the way for the artists. **Derek B and The Cookie Crew** proved that you could sell coal to Newcastle (or New York in this case) by coming up with hip-hop records every bit as good as their American counterparts. Meanwhile **Longsy D & Cutmaster MC**, along with **Asher D and Daddy Freddy**, beat the American hip-hop/reggae pretenders by utilising their greater understanding of reggae rhythms.

Likewise, pirate station Kiss FM spawned more leading names in the underground with **The Coldcut Crew**. **Jonathan More** and **Matt Black** took the jump from radio studio to recording studio, to challenge **Steinski** and the new brigade of American cutters and mixers. An intimate knowledge of what makes people dance, combined with both enthusiasm and imagination, led to such classics of the genre as 'Say Kids, What Time Is It' and 'The Musicmaker', culminating in the remix of a fairly standard hip-hop tune by **Eric B** called 'Paid In Full'. Arguably the best remix of a record ever done.

But, ever so quietly and with the minimum of fuss, the biggest revolution in British dance music was taking place north of London. Ever since 'Trapped' and 'Set It Off' had paved the way for the Chicago house music explosion some two years ago, the midlands and the north had revelled in this new heady brew of

LPs

WALTER BEASLEY: 'Walter Beasley' (Polydor)

Walter's a smart cookie, as this debut album proves. By splitting the project half and half into instrumentals and vocals he's been able to tap in on the George Howard/Kenny Gee market as well as the mainstream soul market. With the aid of producer (and percussionist) Lionel Job, who's been having an extremely busy time recently, and keyboard 'wiz' Thor Baldursson, he's been able to create just about the hottest import album of the moment.

Vocally the killer cut has to be 'Call Me' a sumptuous duet between featured vocalists Audrey Wheeler and Darcell Spear, which also boasts a stunning sax intro from Beasley. You must have been asleep for the last month or so, if you haven't heard the infectious 'I'm So Happy' which has been hogging the airwaves everywhere, as the introductory 45 it's such an obvious winner. 'Back In Love Again' which appears to be William Hogan's baby, as he co-wrote it and plays all instruments, is another extremely useful club/radio cut too.

The instrumentals split nearly into two-a-side with the topside's bouncy 'On The Edge' and carnival flavoured 'Jump On It' just having the edge on the more laidback pair on side two. An album that succeeds in doing what it set out to do, this is no mean achievement.

DWIGHT T. ROSS: 'Ross I' (Ichiban)

As I don't have the earlier incarnation of Ross I (on Dwight's own Blackfoot label) to hand, I can't tell you just how many of the tracks on this set, are also on that hard-to-find LP, but going from memory I would say that it's about three or four. Regardless of the existence of that album, it will be easier if I concentrate on what's before us on this newly released Ichiban collection.

'No frills' southern soul is what we have here, with an equal balance of

downhome ballads and mid-pace funk items. 'Pumpkin Sugar Dumpling' written with Frank Johnson is a fine mellow slowie preceded with a rap, 'Deeply In Love' is wistful and gorgeous too, and the revivals of both Otis' 'Sad Song' and Al Green's 'Love And Happiness' with through their committed vocals not to mention the support of the Muscle Shoals Horns. Co-producer Vasti Jackson contributes the new funk items in the shape of a humorous 'No Deposit No Return' and mellower 'My Dreams Come True'. Probably unlikely to appeal to those outside of the 'real soul' community, this is nonetheless a worthwhile effort.

LOU RAWLS: 'Family Reunion' (Gamble And Huff)

An extremely apt title for the first album project on Kenny and Jeans' new logo. Working with old friends like Lou Rawls, and even older associates like Bunny Sigler and Dexter Wansel again on this set, must have brought back memories of past glories for the guys.

Side one is full of new Gamble/Huff compositions and productions three of which employ the full 'Philly' strings and horns sound, under arranger Jack Faith, and two on which Leon and Quinton Joseph programme the synths and drums only, though the sound is so full throughout that there seems little overall difference. Lou's unmistakable baritone sounds truly at home with the new songs, including the title cut which is



a timely observation for the Xmas season, and the splendid 'I Wish You Belonged To Me' which has been virtually ignored on 45, which is a shame.

Backing vocalist Jocelyn Brown nearly steals the thunder on a bubble 'Two Happy Hearts', while the cha-cha arrangement on 'Jealous Lover' suits Mr Rawls to a tee.

Side two is an altogether more varied affair with Bunny Sigler beefing the precedings up immediately with the pounding 'It's A Tough Job' then mellowing a little for 'When Love Walked Out The Door' before bouncing back with the upbeat 'Who Loves You Baby'. Dexter Wansel takes charge for a smoochy 'Fine With Me' before Jack Faith and Lou take the producers credit for a stab at the evergreen 'Unchained Melody', one

of pop music's 'big' ballads and a task obviously relished by Lou as he pitches his voice against the ever-building MFSB Orchestra.

DAVID HUDSON: 'Nite And Day' (Waylo)

Those of you who've been putting off the purchase of David Hudson's Waylo 45s in favour of an album, will be relieved by the release of this latter. Those of us who've been avidly collecting the singles might, however, not find this album quite to essential. Sure it's good, but I don't think that there would be many who'd argue with me when I say that most of the best tracks have been on those 45s. 'Just A Feeling' sounds slightly fuller than the single version, while 'Now That Love Is Gone' has had its elongated intro chopped off and more double-tracked vocals added to the latter part of the song. The third of the trio of 45s 'You Make Me Feel' unaltered as does

'Let's Get Back Together' which appeared as the flip to 'Feelin'.'

The remainder comprises of a faithfully dramatic revival of the Persuaders 'Thin Line Between Love And Hate' a somewhat mawkish 'That's What Dreams Are Made Of' and a couple of new Lawrence Harper songs, neither of which are up to his best standards. I hate to sound like a killjoy but I really was expecting a bit more.

Seven-Inch Singles**CHRIS JASPER: 'Superbad' (Inst. (CBS Associated))**

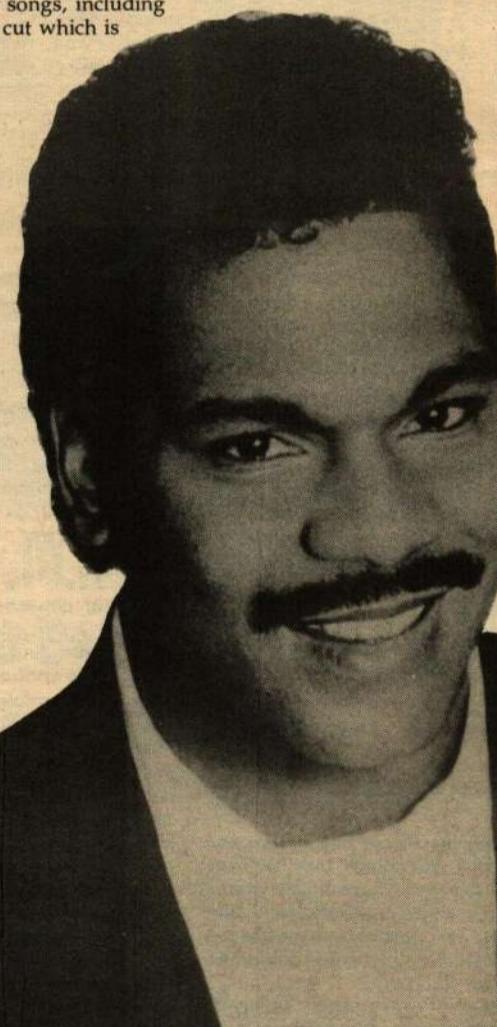
The single from the imminent album, that seems to confirm the disintegration of Isley/Jasper/Isley. Mr Jasper sounds confident enough and the righteous sentiments are fine too, but the 'Superstition' — like keyboards and passe title make the whole thing sound rather too Seventies really.

GARY GLENN: 'Feels Good To Feel Good' / 'You Don't Even Know' (Motown)

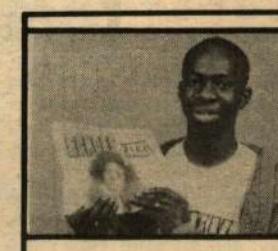
The second 45 from the album and a godsend to anyone like me who wasn't totally knocked out by everything on that set. This pairs the title cut, a stunning duet with Sheila Hutchinson of the Emotions, with the neoclassical song already covered by Billy Griffin on the current Gerald Albright albums.

Terry Davis

Records supplied by Record Corner, 27 Bedford Hill, Balham, London, SW12.



GARY GLENN



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ACE OF CLUBS

CAL TJADER: 'Cal's Pals' (Ace/BGP)

'Perdido'; 'Tambu In 7/4'; 'Ran Kan Kan'; 'Noo Noa'; 'Curtain Call'; 'Mambo Show'; 'Te Crees Que'; 'Cubano Chant'; 'Ginza Samba'; 'Why Don't You Do Right (Get Me Some Money Too!)'

MONGO SANTAMARIA: 'Mongo's Groove' (Ace/BGP)

'Manteca'; 'Pachanga Twist'; 'Dot Dot Dot'; 'Para Ti'; 'Conga Pa Gozar'; 'Watermelon Man'; 'Sweet Tater Pie'; 'Este Mambo'; 'Happy Now'; 'Nothing For Nothing'

VARIOUS ARTISTS: 'Focus On Fusion' (Ace/BGP)

BILL SUMMERS: 'Brazilian Skies'; OPA: 'African Bird'; PATRICE RUSHEN: 'Roll With The Punches'; PLEASURE: '2 For 1'; JOHNNY HAMMOND: 'Los Conquistadores Chocolates'; FLORA PURIM: 'Moondreams'; ROGER GLENN: 'Rio'; AZAR LAWRENCE: 'Novo Ano'

VARIOUS ARTISTS: 'Do It Fluid' (Ace/BGP)

JOHNNY HAMMOND: 'Fantasy'; PLEASURE: 'Joyous'; PATRICE RUSHEN: 'The Hump'; SIDE EFFECT: 'Always There'; BLACKBYRDS: 'Do It Fluid'; THE THREE PIECES: 'Concrete Jungle'

Ace have come up with four veritable crackers here with Gilles Peterson and Baz Fe Jazz recruited to the pleasurable task of compiling this selection of killer alternative dance grooves.

Pick of the bunch for me is the Cal Tjader selection where the St Louis-born vibist's Fantasy back-catalogue is raided to devastating effect.

I would defy anyone not to feel the spirit of 'Tambu In 7/4' where Tjader is joined by guitarist Charlie Byrd. As far as I recall, Cal died in 1982 during a tour of the Philippines and not last year as the sleeve note would have it (no one escapes the typographer, Webbo!), but his music will continue to be rediscovered for as long as the feet of discerning dancers find their way into the clubs.

Mongo Santamaria, who played with Cal Tjader from

SEX CHANGE

CLARENCE CARTER: 'Dr C.C.' (Ichiban ICH 1003)

'Dr C.C.'; 'I Stayed Away Too Long'; 'If You Let Me Take You Home'; 'Left Over Love'; 'You Been Cheating On Me'; 'Try Me'; 'Let's Funk'; 'Stroking'

CLARENCE CARTER: 'Hooked On Love' (Ichiban ICH 1016)

'Trying To Sleep Tonight'; 'Grandpa Can't Fly His Kite'; 'I Can't See Myself'; 'While You Were Loving Him'; 'I Feel It'; 'Slip Away'; 'Let Me Be The Other Man'; 'What'd I Say'

Yes, it's the same Clarence Carter who gave you 'Snatching It Back', 'Too Weak To Fight' and all those late Sixties Muscle Shoals productions with their funky horns and taut guitar. It's also the same C.C. who gave you the crassly sentimental 'Patches', undeservedly his biggest hit. Now he's back in business; in truth, he's never been away, having maintained a steady stream of releases for 20 years, but his recent teaming with John Abbey's Ichiban label has gained some attention for these two albums.

'Dr C.C.' starts off as if it's going to be a classic Southern Soul set, with the catchy, beaty and mildly carnal title track followed by a lulu of a deep ballad in 'Too Long'. Cuts like 'Cheating On Me' recapture much of the guts and glory of those Atlantic and Fame singles of yore, despite the largely synthesised 'backing.'

Clarence Carter is still a killer Southern soulster, but too often he's content to let smut masquerade as soul. Both albums are fairly short on playing time, about 32 minutes each, so, Ichiban, who not cut out the songs which consist mainly of Clarence's boasts about the dimensions and manoeuvr-

'Myself' — a poignant title for sure. There's a pleasingly solid retread of his oldie 'Slip Away' which, if my ears do serve me right, has a real guitar in it, and an exuberant 'What'd I Say' with gospel-tinged wailing from a femme trio. Meaty.

But take cover, that ol' Carter libido is rising fit to bust its turbines again. 'I Feel It' has our man advising you to seek the favours of your lady by 'Squeezing her left titty' — a tasteless bit of advice. 'Grandpa Can't Fly His Kite' has a Malaco sound about it, but some of the lyrics are more akin to Chick Willis' 'Stoop Down'. In fact, come to think of it, some of the lyrics are the lyrics of 'Stoop Down', a slab of Southern salaciousness of the Seventies, even though a serious message eventually emerges from the song.

Clarence Carter is still a killer Southern soulster, but too often he's content to let smut masquerade as soul. Both albums are fairly short on playing time, about 32 minutes each, so, Ichiban, who not cut out the songs which consist mainly of Clarence's boasts about the dimensions and manoeuvr-

PROUD PARENTS

KEITH SWEAT: 'Make It Last Forever' (Elektra)

'Something Just Ain't Right'; 'Right And A Wrong Way'; 'Tell Me It's Me You Want'; 'I Want Her'; 'Make It Last Forever'; 'In The Rain'; 'How Deep Is Your Love'; 'Don't Stop Your Love'

Sweat closed the year atop our Street Sales chart and it's easy to see why. 'Make It Last Forever' may not have been assembled with the assistance of the largest studio budget ever and its creator might well discover that foreign ears are more attuned to its delights than those at home, but that doesn't alter the fact of it being one of the finest modern soul albums of the year.

Like the Tashan album, 'Make It Last Forever' succeeds mainly on its overall feel. Though the arrangements are derived from the New York sound of the Eighties, Sweat's own predilections are patently for Sixties/Seventies soul, as evidenced by his vocal delivery as well as his choice of 'In The Rain' as the one non-original song here.

Interestingly there are only two uptempo cuts, the opener, a bass-fired funker which has already made its mark on British dancefloors, and the single, 'I Want Her', a tune of great simplicity that chugs its way irresistibly into your skull.

However, Sweat's voice really comes to the fore on some of the slower material, the man investing a deathly slow 'Right And A Wrong Way' and the eerie 'How Deep Is Your Love', with an almost unbearable yearning.

The basis of this record is its honesty. Sweat and his cohort, Teddy Riley have written some genuinely powerful material, have then embellished it with as much care and subtlety as their financial situation would allow, and as a result are the proud parents of a fine debut album. I wonder what they'll do when the advances get bigger.

Chris Wells

1958 to 1961 ('Man, that band used to swing!', said Roy Ayers sometime back in ECHOES), follows on a close second. 'Manteca', Dizzy Gillespie's irresistible Latin jazz standard, won't fail to make you move, while 'Dot Dot Dot', where Mongo's *tumbao* conga pattern is nicely syncopated, is a lazy, late night affair. 'Conga Pa Gozar' is a breakneck *mambo* for the fleet-footed only and 'Sweet Tater Pie' is a groovy boogaloo workout. Wonderful, wonderful stuff!

'Focus On Fusion' has a largely Brazilian flavour — mmmmm! — with selections from the likes of Bill Summers, Flora Purim, Roger Glenn and Azar Lawrence contrasting sharply with the jazzier/funkier outings from Patrice Rushen and Pleasure.

Excellent, for the most part, although I don't care much for the Pleasure cut — too fast and furious for my liking — and I would perhaps have been more inclined to include Johnny Hammond's 'Shifting Gears' rather than 'Los Conquistadores Chocolates'. Still, a minor quibble.

Not too sure exactly how 'rare' the selections designated thus are on the 'Do It Fluid' set — Side Effect's 'Always There' came out as a 12-inch on Streetwave not so long ago, for example — although I wasn't entirely familiar with the Three Pieces cut. 'Fantasy' is utterly wonderful, so too the Blackbyrds' 'Do It Fluid' (both tracks bearing the Larry Mizell production seal of approval).

Still, you won't find a hand of four Aces too often, so spend, spend, spend, spend!

Ian Moody

ability of his dick and combine the rest into one 40-minute serving of prime soul? Until then, I'll stick with Edsel's 'Soul Deep' album which has the original 'Slip Away', 'Snatching It Back', and 14 more.

Mike Atherton

A SLICE OF LIFE

LT STITCHIE: 'Great Ambition' (Super Power)

'Obeah Wedding'; 'Broad Hips'; 'Lt Stitchie Remedy'; 'Great Ambition'; 'Bible Story'; 'Wear Yuh Size'; 'Father Beat Me Hot'; 'Life Goes On'; 'Visit Of Queen Elizabeth'; 'Money We Want'

In the years to come, when the official world finally wakes up to the strength of ordinary people (OK, so this is a fairy story, but bear with me a moment), and works out that ordinary people have their own culture and customs different to those of the comfortably well-off, they'll start to look at the products of the people's culture to try to find out how they have lived and felt for the past couple of hundred years or so.

If they want to find out the concerns of the ordinary person in Jamaica, they'll have to look here. Listening to Stitchie's album, you get 10 tracks of everyday life in Jamaica, set to a Jammy's rhythm.

Since Stitchie is a young guy still, he concerns himself with girls, like on 'Broad Hips', and 'Wear Yuh Size'. As he is a bright sorta chap, he has ambitions. Because he is aware that you must live to some sort of ethical code, he tells a 'Bible Story', and since it says in the Bible to honour your mother and father, and to respect your elders, even when he adds 70 years or more to his age in 'Broad Hips' and impersonates an old man, it is not altogether disrespectful.

He wants a break, so he wants money. And his father taught him a lesson or two which returns for 'Beat Me Hot'. He's been taught some history, to which he adds the peoples' voice for 'Visit Of Queen Elizabeth', and if our imaginary historian wants to know the food that fuelled Stitchie's progress in life he could do no better than hear 'Obeah Wedding'.

Of course, the historian may find himself bubbling to the Jammy's riddims, and he may find Stitchie's style a little confusing to his educated earholes, what with his fast chat, his impersonating whatever he likes and even his singing here and there, which may be one way for this young man to progress, since it sounds like there's a good voice behind the banter.

Meanwhile, don't wait until 2188 to check this. You might have to pay a little too much for it by then . . .

Ian McCann

FEELING ALL RIGHT

FRANKIE PAUL: 'Give Me That Feeling' (Moodies Records)

'Catch Me Patten'; 'Hold Yuh Corn'; 'Come In A De Dance'; 'So Soon We Change'; 'When Somebody Loves You Back'; 'Walk Away From Love'; 'My Girl'; 'Give Me That Feeling'.

I find it impossible to believe that Frankie Paul finds making records any more difficult than say, any of the rest of us find lying in bed. There are currently



albums

JIVE'S STRONG ARM

VANESSA BELL-ARMSTRONG: 'Vanessa Bell-Armstrong' (Jive)

'Pressing On'; 'You Bring Out The Best In Me'; 'Learn To Love'; 'The Denied Stone'; 'I Wanna Be Ready'; 'Always'; 'Living For You'; 'Don't Turn Your Back'

Some longstanding supporters may never have thought this album possible, but Vanessa Bell-Armstrong's Jive debut is undoubtedly a masterwork and quite possibly the finest real soul album Jive have ever released.

There was, one supposes, a slight danger that the usual Jive staff — Butler, Skinner, Allen etc — might have turned in just another Jive album (i.e. very polished, but a little soulless for this lady). In the event, with the addition of such as Marvin Winans and Glenn Jones/Loris Holland to the production crew, most of Vanessa's fire has been retained.

OK, the artist herself has admitted to toning down some of the vocals in places (see interview), but by many people's standards what's left is still ear-shattering enough.

For my own taste, it is the work of perhaps the least known contributor, Loris Holland that impresses most. The song he wrote and produced alone, 'Living For You' is undoubtedly a strong candidate for pick track, though the artist's wonderful wailing performance on Winans' 'Always' runs it pretty damn close.

The nearest the set comes to more familiar Jive-pop territory is on Jonathan Butler/Jolyon Skinner's funky opener to side one and the Holland/Jones ballad which directly follows it, but one couldn't go so far as to say the musical merging involved has been carried off with great taste by all concerned. If you thought real singing was no longer permitted on a mainstream album, grab a hold of this.

Chris Wells

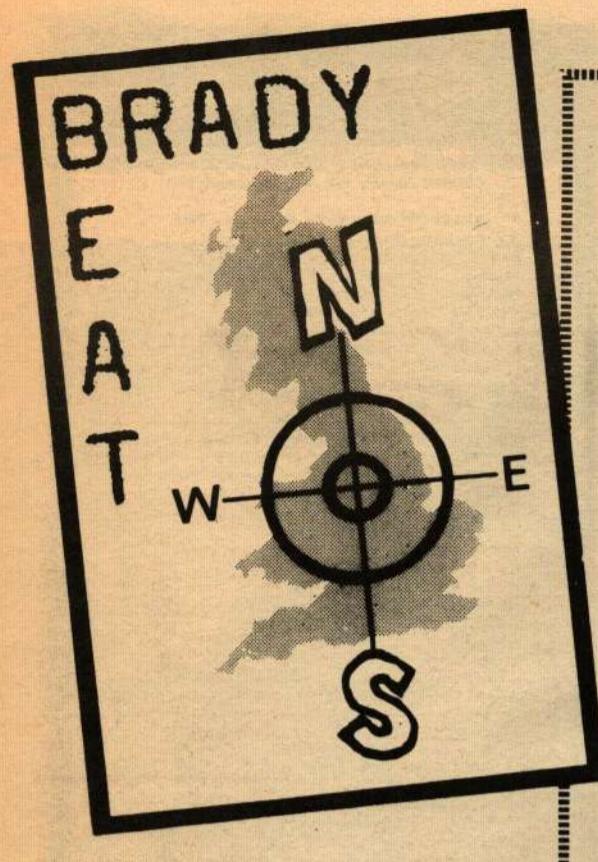
more Frankie Paul LPs on the shelves than there have been since he began to hit. All of them are good in one way or another; of the current newish releases this one, produced by Moodie and Richards, is the roughest and ragamuffinest of the lot.

By rough, I mean tough. Listen to the rumblings of 'Come In A De Dance', with

'Away From Love', done beautifully with that smokey voice.

This isn't as polished as either 'Sara' or 'Rub-A-Dub Market', but it has an appeal all its own and a feel that those don't have. There's no stopping him now.

Ian McCann



PAT BRADY caught in action

Fifteen questions that won't tax the brain cells when the New Year booze is flowing . . .

1. Is 'Harboro Horace' the alias for:
(a) Donald Lee Duck (b) Adrian Croasdell
(c) Otis Smith?
2. What word connects the following artists?
(a) Judy Street (b) Frankie & Classics
(c) George Kirby
3. Who was 'out on the floor doing the "monkey jerk" in Hollywood'?
4. Who has just bought Mansfield Town FC?
(a) Robert Maxwell (b) Jimmy Wensiora
(c) The Rambler?
5. Which artist took 'time' to turn on his 'happy radio' to hear the DJ say that 'girls are getting prettier'?
6. What did Gene Woodbury say to Bernie Williams?
7. From which city do the following record labels hail?
(a) Ric Tic (b) Golden World (c) Revilot
8. Who had the 'determination' to 'tell her' 'I'm on my way' to Wigan?
9. Who did the original version of 'Skiing In The Snow'?
(a) Invitations (b) The Beach Girls
(c) Wigans Ovation?
10. Who pleaded with his girl, 'love you just can't walk away' because 'I'll always need you'?
11. Who have released the most northern soul albums this year in the UK?
(a) Charly R&B (b) Kent (c) Soul Supply
12. Which renowned soul artist recorded under the name of Eivets Rednow?
13. Which Duke of Earl said that 'there was a time' when nothing could stop him from taking Barbara 'from the teacher to the preacher'?
14. Which famous all-nighter venue had a record label bearing its name?
15. Which was the first record ever spun at Wigan Casino?
(a) The Sherries: 'Put Your Loving Arms Around Me'
(b) Tobi Legend: 'Time Will Pass You By'
(c) Dean Parish: 'I'm On My Way'

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Answers:

1. Andy Crossdale; 2. What? 3. Double Grey; 4. Robert Maxwell; 5. Edwin Starr; 6. Eric Agius; 7. Detroiters; 8. Dean Parish; 9. 7. Detroiters; 10. Dean Parish; 11. Kent; 12. Steve Wonder; 13. Gene Chandler; 14. Wigan Wonder; 15. Gene Casiano (Casino Classics); 16. The Sherries.

The year in northern soul

THE START of '87 was greeted with mixed feelings by many people on the scene as a number of all-nighters had closed their doors the previous year, among them The Parr Hall, Warrington, The Pier Morcombe, The Brighouse all-nighters, The Nottingham Palais and of course, at the beginning of '86, The Top Of The World at Stafford.

The thing about the northern rare soul scene that has kept it going for so long as a musical form is its great ability to survive the closure of venues and the determination of so many people to keep the scene going through thick and thin. This was true of 1987. The year began with Tony's Empress Ballroom at Blackburn going well with Ian, Guy, Keb, Jimmy Wensiora, the bashful Butch and two old-timers, David Evison and myself spinning the platters.

In the Metropolis, the old artful dodger 'Horace' kept the flag flying firmly in the south with the ever-successful 6T's 100 Club all-nighters with the usual crew of Horace, Clarkey, Keb, Mick and a bevy of guest DJs from all over the UK. Poplar 'sounds' included 'Dreamsville', 'Pretty Part Of You', 'The Work Song', 'The Magic Touch', etc.

In Yorkshire, the Turn-Ups all-nighter which was run under Steve Croft's 'After Dark' banner, was the only regular one in the county. In fact there weren't that many regular events happening during the early part of '87. Nevertheless, the music

kept going with successful soul nights all over the country from Wolverhampton to Yarmouth and from Glasgow to Gloucester.

Another talking point during the early months was Channel 4's 10-minute feature on the 'Chasing Rainbows' programme which was screened in the latter part of 1986, having been filmed at the sadly missed Stafford 'niter'. Both the modern and northern nights were still rolling along at The Rock City in Nottingham which also held a couple of irregular all-nighters at the venue.

In March, the Central England Soul Club celebrated their fifth anniversary at what was billed as 'The final all-nighter at the Odd Fellows Club, Leicester' with the usual crew of Tony Clayton, Ali, Brian Rae, Dave Evison, Keb, Adam, Robin, etc. spinning a good mixture of old and new, Sixties and modern soul.

John Buck has successfully kept the Leighton Buzzard all-nighters running on the first Friday of the month with the accent on popular oldies and a sprinkling of new Sixties and modern.

April 18's edition of ECHOES had a number of venue-displaying ads with Loughboro' Town Hall running, as well as The

Old Vic all-dayer. The Twisted Wheel revival at Placemates in Manchester brought back the memories of the likes of Brooks & Jerry, The Mansfield all-nighter at The Saan Hotel and The Burnley & Pendle Soul Club's Easter Monday shindig. Things were looking more buoyant at this stage of the year and quite a number of new records were being spun, such as The Del Larks, The Outasights, Tommy Ridgley and Big Joe Turner.

As always, venues have to come and go as a result of the nature of the scene and unfortunately in May, the Blackburn all-nighters died a rather premature death.

Not too many records were pressed this year, though the likes of 'Spanish Maiden', 'My World Is One Fire', 'Girl Across The Street' and 'The Peanut Duck' were doing the rounds.

In August, we had the first modern soul all-nighter at The Dom Polski Club in Bedford with Bob Jones, Soul Sam, Graham Ellis, Andy Whitmore and Mark George spinning the sounds. Kent albums continued to hit the streets at a fair rate of knots and Charley and Soul Supply also had plenty of vinyl available as did Neil Rushton's Inferno set-up.

All the established soul nights were doing well as were the major all-nighters though due to date clashes, some attendances were down on what could have been expected.

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3. Wey Dam Sa - Carl Meeks
4. Kangol A Knock - Prof Nuts
5. Dangerous - Conroy Smith
6. Tickle Me Fancy - Lt Stichie
7. Girl Nowadays - Lt Stichie
8. Girlfriend - Dean Frazer
9. Dirty Rub Up - Collie Weed
10. Rule Dancehall - Bunny Wailer
11. Kuff - Red Dragon
12. Dibby, Dibby Lover - Little John
13. Haffe Stand Up - Chicken Chest
14. True Love - Anthony Malvo
15. Mandela Marcus - Burning Spear

THIS WEEKS



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3. Chill Out, Chill Out - Tenor Saw/General Doggy
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5. Can't Get Enough/Discuss Them Men - Home T & Little John
6. Big In Bed/Ceasefire Selection - Lillie Melody
7. Sunshine - Junior Delgado
8. Cupid - Leroy Gibbons
9. Must Get A Blie/Roll River Jordan - Coco Tea
10. If I Give My Heart To You - John McClean
11. Abayah - Dennis Brown
12. You Can Have The Bits - Gregory Isaacs
13. Hip Hop - Tippa Irie
14. Body Run Down - Lillie Melody
15. Never Mind - One Blood

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10. Abajobi - Dennis Brown

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6. One The Hard Way - Chuck Turner
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1. Bucket Bottom - Prince Alla
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3. Girl I've Got A Date - Dennis Brown
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24	BROAD HIPS, Lt. Sutcliffe	Y&D
26	POSSE MOVE, Jnr. Chin	Jammys
26	TEARS, Chuck Turner	Y&D
26	BUBBLE 'N' ROCK, Little Clarkie	Suespin
27	COMING HOME, Beres Bassy	Polydor
27	THAT GIRL, Freddie McGregor	Body Music
28	HALF SLIM, Joseph Cotton	Starlight
29	BABY I'VE BEEN MISSING YOU, Trevor Walters	Shuttle
30	LOVE ZONE, Leroy Smart	Orbitone
31	TIME WILL EASE, Paul Jackson	Entente
32	LIFE/SHOW ME, Christine Lewin	Kute
33	NATURE OF LOVE/DANCE TONITE, Undivided Roots	Body Music
34	I DON'T WANNA WAKE UP FEELING GUILTY, John Holt, Pauline Asher	Ariwa
34	STOP, LISTEN, Paulette Taijah	Pre
35	STRANGE FEELING, Peter Culture	Merger
35	NEVER MIND, One Blood	Londisc
36	BABY I'VE BEEN MISSING YOU, Bunny Maloney	Vesta
36	RED RED ROSES, Vincent Beckford	40

SOUL ALBUM CHART UK

		Ariwa
		Pre
		Merger
		Londisc
		Vesta
33	STOP, LOOK, LISTEN, Paulette Tajah	
34	STRANGE FEELING, Peter Culture ..	
35	NEVER MIND, One Blood ..	
36	BABY I'VE BEEN MISSING YOU, Bunny Maloney	
37	-	
38	-	
39	RED RED ROSES, Vincent Beckford ..	
40	-	

SHE'S MY LADY

the current chart smash by

The Administrators

on Groove & A Quarter — 12" CRD 003
"flying out" of all record shops NOW!
Distribution: **JET STAR 01-961 4422**

THE SOUTHERN ADVENTURE

LAST WEEK	1	GIVE ME THAT FEELING, Frankie Paul	Moodies
	2	MAXI, Maxi Priest	10 Superpower
	3	GREAT AMBITION, Lt Stitchie	Street Vibes
	4	IN THIS TIME, Peter Hunnigale	Live & Love
	5	SARA, Frankie Paul	Orbitone
	6	NICE TO BE BACK, Joyce Bond	Scorcher
	7	RIGHT HERE IS WHERE YOU BELONG, Kenny Hamilton	World Entertainment
	8	KILL THEM WITH IT, Admiral Bailey	Mango
	9	RUB A DUB MARKET, Frankie Paul	Live Love
	10	COME INTO THE LIGHT, Admiral Tibett	Polydor
	11	FREDDIE MCGREGOR, Freddie McGregor	Angela
	12	VALLEY OF THE TEARS, Rockey Campbell	Fashion
	13	LOVE GONNA TAKE ITS TIME, Neriorius Joseph	10 Jah
	14	INTENTIONS, Maxi Priest	TROUBLE IN AFRICA, Donal Lavi

'GOTTA BE REGGAE'

The New Single by

LESLY LYRICS

IT! double A-sider also featuring
'BAMBO KILL EB'

REVIEWS 113

V	Entertainment
29	Arista
29	MCA
29	Virgin
30	P
30	Paradise
30	Paradise

Pre chart supplied by Dub Vendor, 2/4 Lavender Hill, Clapham, London SW11, Tel. 01-223 3535.

SOUL ALBUM CHART UK

33	-	WALNUT COUNTRY	Shirley Bassey
34	32	LIFE/SHOW ME	Christine Lewis
35	-	I DON'T WANNA WAKE UP FEELING GUILTY	John Holt, Pauline Asher
		Kufe Rock Music	

LAST WEEK	KEITH SWEAT, Make It Last Forever.....	36	STOP, LOOK, LISTEN, Paulette Tajah	Ariwa
1	MELISSA MORGAN, Good Love.....	37	- STRANGE FEELING, Peter Culture	Pre
9	KASHIF, Love Changes.....	38	- NEVER MIND, One Blood	Merger
2		39	- BABY I'VE BEEN MISSING YOU, Bunny Maloney	Londisc
		40	- RED RED ROSES, Vincent Beckford	Vesta

SHE'S MY LADY	THE BIG 1 FOR '88
Urban	Tabu
Various, Urban Classics.....	Streetsounds
ALEXANDER O'NEAL, Hearsay	Profile
VARIOUS, Jazz Juice 6.....	RCA
VARIOUS, Christmas Rap	Cutting
VARIOUS, Penitentiary III.....	CBS
*VARIOUS, Cutting Remixes.....	Club
ROY AYERS, I'm The One For Your Love Tonight.....	
ANGELA WINNIE SHARON	
3	4
16	12
-	
11	
17	

the current chart smash by ERIC B & HANNAH, Paid in Full.....

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HOUSE & GARAGE CHART

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WEEK	EX-SAMPLE, And So It Goes	Wide Angle
3	FRANKIE KNUCKLES/JAMIE PRINCIPAL,	DJ International
1	LONDON HOUSE/DENISE MOTTO,	Playhouse
5	Doing It Properly/Tell Jack	Fourth Floor
2	MASTERS AT WORK,	State Street
6	Dum Dum Cry	In The City

7	BAM BAM, Give It To Me.....	Westbrook
4	MARK IMPERIAL, I Can Feel The Music.....	House National
16	FANTASY CLUB, Mystery Girl.....	International
9	RHYTHM IS RHYTHM, Strings.....	Transmat

LAST WEEK	THIS WEEK	Trax	Citybeat	Neco	Underground	Underground	Moodies	10
	1					GIVE ME THAT FEELING, Frankie Paul		
	2					MAXI, Maxi Priest	Superpower	
	3					GREAT AMBITION, Lt Stitiche	Street Vibes	
	4					IN THIS TIME, Peter Hunnigale	Live & Love	
	5					SARA, Frankie Paul	Orbitone	
	6					NICE TO BE BACK, Joyce Bond	Scorcher	
	7					RIGHT HERE IS WHERE YOU BELONG, Kenny Hamilton	World Entertainment	
	8					KILL THEM WITH IT, Admiral Bailey	Mango	
	9					RUB A DUB MARKET, Frankie Paul	Live Love	
	10					COME INTO THE LIGHT, Admiral Tibett	Polydor	
	11					FREDDIE MCGREGOR, Freddie McGregor	Angela	
	12					VALLEY OF THE TEARS, Rockey Campbell	Fashion	
	13					LOVE GONNA TAKE ITS TIME, Nerius Joseph	TROUBLE IN AFRICA, Dana Luv	
	14					INTRODUCING, Maxi Priest		
	15							
	16							
	17							
	18							
	19							
	20							
	21							
	22							
	23							
	24							
	25							

'GOTTA BE REGGAE'

SOUL SINGLE CHART US

The New Single by

LESLEY LYRICS	
3	I WANT TO BE YOUR MAN, Roger
5	MY FOREVER LOVE, Lovett
1	SYSTEM OF SURVIVAL, Earth, Wind & Fire
9	THE WAY YOU MAKE ME FEEL, Michael Jackson
7	LIVE FOR YOUR LOVE, Natalie Cole

SKELETON	Stevie Wonder	Capital							
IF YOU CAN DITI, I CAN TOO!	Meli' sa Morgan	MCA							
LOVE OVERBOARD	Gladys Knight & The Pips	Epic							
SHE'S FLY	Tony Terry	Columbia							
LOVE IS FOR SUCKERS (LIKE ME AND YOU)	Full Force	Arista							
LOVE CHANGES	Kashif And Meli' sa Morgan	Tabu							
CRITICIZE	Alexander O'Neal	RCA							
I COULD'NT BELIEVE IT	David Ruffin & Eddie Kendricks	Tommy Boy							
TOUCH AND GO	Force Mots	Island							
12	13	10	11	12	13	14	15	16	17
<u>CHECK IT OUT!</u>									
double A-side also featuring 'BAMBO KILLER'									

Daddy Spud International Redman
6. JUNIOR, Australian country
9. WHAT LOVE WIL DO, Gregory Isaacs
10. WEY DEM SA, Carl Meeks

Pre chart supplied by Dub Vendor, 274 Lavender Hill, Clapham, London SW11 1LJ. Tel: 01-223 3757.

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on Ariwa (ARI-66)

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